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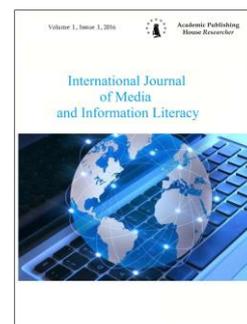
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Implementing Media Literacy Education in the Junior Secondary English Curriculum in Hong Kong: Reasons and Limitations

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Abstract

We live in a world that is saturated with mass media, consumed on a daily basis. Students spend a lot of time on media and they are susceptible to the messages conveyed by the media. What can teachers do? Schools must help students develop their analytical and critical thinking skills, so that they can evaluate critically information that relates to important issues that affect the community and the implementation of media literacy education is called upon (Cheung, 2004; Considine et al., 2009). Through the questionnaire survey and also interviews of teachers, this study identifies the major reasons and problems of implementing media literacy education in English curriculum at junior secondary level. Most of the teachers perceived the flexible content of English language and the close relationship between the teaching of English four skills and media literacy education were factors favoured the implementation in the English curriculum. And the major limitations observed by the respondents are: the lack of time, heavy workload and the lack of teacher training.

Keywords: media literacy education, social media, Hong Kong, secondary schools, English teaching.

1. Introduction

Background to the study. During the past few decades, the mass media in Hong Kong have simultaneously developed an environment in which people now live. In order to keep themselves updated, the mass media have become a continuing necessity for all of the people. With the information explosion since the beginning of the new millennium, the media are considered major agents of socialization for young people today, becoming their major source of communication, knowledge and information. In view of this, the innovation of a new curriculum, media literacy education, has been recommended (Cheung, 2017). If media literacy education is to be implemented into the existing curriculum, the question will be how it can be done. The researchers want to see if it can be part of the English curriculum and as a start; it can be firstly introduced in junior secondary level before placing in all levels. The purpose of this study is to investigate the responses from the teachers towards this new curriculum innovation. Two questions regarding the implementation of media literacy education in English curriculum at junior secondary level in Hong Kong were asked:

1. What were the major reasons and factors perceived by junior secondary English teachers in Hong Kong towards this curriculum innovation?

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2. What were the limitations and problems that possibly hinder the implementation?

Local context. Early adolescence, as mentioned by Slavin (Salvin, 1994: 96), 'is a time of rapid physical and intellectual development.' They will undergo a swift transition in their physical appearance, cognitive change and socioemotional development. Thus, they react quickly and strongly towards what they experience, and are affected by the surroundings very easily.

Students in Hong Kong spend a large amount of time on the mass media (Cheung, 2015). They are living in a world with the prosperous mass media and growing technologies which dominate their daily lives. They entertain, obtain information and even communicate through mass media and telecommunications technologies. With this great consumption, thus, they are susceptible to the messages conveyed by the media. Nowadays, using social media is among the most common activity of today's students. Facebook has over 2 billion users and the number of people using Instagram and Snapchat is on the rise exponentially. While many young people use these sites for entertainment and communication, potential negative influences like cyberbullying, online harassment, and sexting should not be neglected.

There have been dramatic advances in new communication technologies during recent decades. As communication technology plays an increasingly important role in post-industrial society, Melucci (Melucci, 1994) conceptualizes this society as an 'information society' in which a great deal of social struggle has shifted from political ground to cultural ground. Mass media have become a site of struggle for the symbolic control of the new society. In short, with the rapid growth in communications and information technology in Hong Kong, adolescents are nakedly exposed to the media and continuously influenced by them. The commercialized and overloaded media information may impose negative influences on the youngsters in terms of their values, emotions, behaviors, etc. Hence, the innovation of media literacy education, primarily aiming at helping students develop critical understanding and analysis of mass media, meets the needs in Hong Kong.

Media literacy education and English teaching. Goodwyn defines the relationship between media literacy education and the English language. He claims that the definition of English is very broad, which is 'a study of the production and receptions of texts in English and the contexts in which those processes take place' (Goodwyn, 1992: 1). As to text, he defines as any meaningful utterance including speech and media output and writing. As to contexts, he refers to everything from society and culture to two speakers in conversation. Under this broad definition, undoubtedly, media literacy education falls in this domain.

Buckingham (Buckingham, 1991) also regards media literacy education as similar to English in the sense that both of them do not specify their content. They just go on naturally and spontaneously. Research done by Hart & Hicks (Hart, Hicks, 1999) noted the increasing popularity of media literacy education being taught within English lessons and Rother (Rother, 2000) stresses the important link between English teaching and media literacy education and the work of Dvorghets & Shaturnaya (Dvorghets, Shaturnaya, 2015) acknowledge the use of media literacy education in the teaching of English. Since its content is flexible, the introduction of media literacy education into the English curriculum is not difficult and in fact many teachers have used songs and movies to teach students listening and oral skills (Domoney, Harris, 1993; Cheung, 2001).

2. Materials and methods

First a quantitative questionnaire survey is conducted for collecting general and standardized data from a number of English teachers who teach junior forms in secondary schools. It is followed by several interviews so as to elicit individual opinions of introducing media literacy education to the junior English curriculum. The interviewees consist of voluntary respondents of the questionnaire for follow-up interviews and two specialists who are invited for elite interviews. The data collected from the questionnaire survey was processed by the Statistical Package for Social Science (SPSS) programme. All of the interviews were tape-recorded.

The questionnaire survey. Totally, there are three questions. The first question is concerned with the personal data of the respondents. The second question examines the reasons of the innovation in the English curriculum. The third one seeks to find out the significant problems affecting the implementation. The name and contact number of the respondents are filled in the last question at their disposal.

After the pilot test, one hundred and twenty questionnaires were given out and one hundred were collected. The return rate was 83.3 percent. The sample comprised convenient sampling of teachers who taught S1 to S3 English. One hundred and twenty questionnaires were sent to the teachers, including thirty-five English teachers who were studying Master of Education (part-time) at the University of Hong Kong, sixty teachers invited by graduates of Bachelor of Education (English) and the rest invited by the researchers. The sample covered teachers from schools taking different academic levels of students. Among the respondents, eighteen were experienced teachers with more than 11 years of teaching experience. Twenty teachers had taught for 6 to 10 years while most respondents, thirty-eight teachers had been teaching English for 2 to 5 years. The remaining twenty-four were teachers who had 0 to 1 year experience in teaching English. Out of one hundred respondents, only five had claimed to have attended courses or seminars or workshops regarding media literacy education.

The interview. The follow-up interview was conducted on a voluntary basis. A total of ten respondents out of the one hundred returned questionnaires showed interest to attend a follow-up interview and six were chosen. These respondents included teachers of different gender, different English teaching experiences, from schools taking different academic levels of students.

Two elite interviews were also conducted. One of the interviewees was an English specialist who was a lecturer at the University of Hong Kong and had taught English for many years. The other one was a university lecturer, specializing in the study of the implementation of media literacy education in Canada. The same open-ended questions used in the follow-up interviews were asked.

3. Results

Major reasons of implementing media literacy education in English curriculum (Table 1)

Close relation to four language skills. English teaching involves the teaching of four language skills (Reading, listening, writing and speaking). Reflected by most teachers (80%) from the questionnaires, the most important reason leading to the implementation of media literacy education in the English curriculum was media literacy education has a close relation with the teaching of four language skills. From the interviews, teachers claimed that media literacy education was closely linked to English teaching in the sense that the mass media must be received by these four skills. For example, people listen to a song, read a newspaper article, write an electronic mail to a friend and ask for information from someone who speaks English. It is therefore quite natural for media literacy education to be implemented in the subject of English.

Flexible content. Respondents see another major reason why media literacy education is implemented in the English curriculum is the flexible content of English. Though guidelines and suggestions are provided in the Syllabus, what teachers teach and how they teach are up to them. More than three-quarters (76 %) of the teachers claimed the English teaching content is flexible. One interviewee stated, 'I have the freedom to use the materials and methods under the condition that it is healthy and suitable for the students in terms of their abilities and interests. So, I totally agree that English is very flexible in content and is suitable in teaching media literacy education.' Furthermore, this also matches what Buckingham (1991) mentioned that English and media literacy education are similar as they are not bound by specific content.

Students' interest. Around three-quarters of the respondents (74 %) think that the introduction of media literacy education in English lessons can motivate students to learn. Motivation is some kind of drive that can push someone to pursue a course of action. It 'is thus the starting point for learning' (Biggs, Moore, 1993: 258).

In a typical Hong Kong classroom, English learning activities are generally teacher-centred and form-accuracy-oriented. Mok (Mok, 1990: 1) regards these as "classroom English" which does not help students to apply what they have learnt in real-life situations. As "classroom English" does not function like a language for meaningful and purposeful communication, Chinese students either show little interest or feel no need to learn English.

As learning is a goal-oriented activity, the teachers' task is to involve students in a search for meaning and importance in learning materials with a pleasurable experience towards the goal. Since students spend a lot of their leisure time exposing to media, they will be interested to learn more about things related to media. If teachers can make use of it in a teaching context, in which students find a need to learn and have something to achieve, students' attention can be organized

through desire rather than coercion. When they see that their own experience is reflected and the work they do can meet their needs, learning is likely to occur. A teacher shared his experience in the interview:

Students respond well whenever I use examples from the media. It seems to be meaningful and relevant to their daily lives.

Table 1. Reasons of Implementing Media Literacy Education in the English Curriculum (%)

Reasons	Strongly agreed	Agreed	Neutral	Disagreed	Strongly disagreed
(a) Compared with other subjects, more native speakers teach English, who have more exposure to media literacy education in the west.	9	25	37	22	7
(b) Content in English is more flexible, e.g. using a song to teach both English and media literacy education.	19	57	15	6	3
(c) English is more important than other subjects.	8	24	45	15	8
(d) It can increase students' interest of learning English.	15	59	15	9	2
(e) Media literacy education has a close relation with the teaching of 4 skills. (reading, listening, speaking, and writing)	13	67	12	6	2
(f) There are more English lessons.	7	35	40	10	8

Major problems in the implementation (Table 2).

Heavy teacher workload and insufficient time. It is not surprising that teachers, particularly language teachers, are always complaining about the heavy workload in schools. Mok (Mok, 1997: 1) notes that 'English is a compulsory subject learnt in Hong Kong schools. It occupies about 20 % of the total teaching time in lower secondary classes and about 15 % in upper secondary levels.' In general, a junior secondary English teacher needs to give six lessons per day on average. Apart from the normal daily teaching duties, he or she has to participate in extra-curricular activities and school administrative work. The time is fully occupied by all these school work. Thus, it is very difficult for him or her to make time for developing media education. Therefore, it is understandable the two main problems the teachers reflected in the questionnaires are: heavy workload and insufficient time. Almost all teachers (92 %) agreed that the heavy workload chiefly affects the implementation of media literacy education.

Lack of training/resources. Training is essential to the development of a subject. From the findings, another major limitation regarded by the many teachers (80 %) which probably hinders the media literacy education development is a lack of training. This result matches the findings of Fullan (Fullan, 1989) and Cheung (Cheung, 2004). One of the factors contributing to a successful curriculum innovation is the provision of teacher training. Otherwise, like Germany, though it had the strong initiative to develop media literacy education, it was unsuccessful due to the lack of funding, as well as training (Bazalgette et al., 1990).

Besides the provision of teacher training, respondents during the interviews also commented on the lack of support to develop a new curriculum. It can be in terms of government support or the

provision of resources. Looking at successful examples like Ontario in Canada and England, people involved had systematic and careful planning. For example, organizations like Association for Media Literacy (AML) in Canada and the British Film Institute (BFI) in England were founded for further planning and development of media literacy education. Training and researches are continually held and teaching resources are also provided for the teachers.

The curriculum itself. While media literacy education is not a subject in Hong Kong, there is no such curriculum. Unlike other marginalized subjects like civic education and sex education where at least a set of guidelines had been developed, teachers who want to develop media education do not know where to search for syllabus and curriculum guidelines, let alone the search for teaching materials.

The language problem. The language issue was not addressed in the questionnaire but almost every interviewee recommended that despite all the favourable reasons mentioned above, English may not be the best subject to carry out media education. The reason is simple. As over 90% of mass media are conducted, presented and processed in the first language, Chinese, it would be more reasonable and suitable to integrate media literacy education into the Chinese language.

Table 2. Problems of Implementing Media Literacy Education at Junior Secondary Level in the English Curriculum (%)

<i>Problems</i>	<i>Strongly agreed</i>	<i>Agreed</i>	<i>Neutral</i>	<i>Disagreed</i>	<i>Strongly disagreed</i>
(a) Teachers think that there is no link between media literacy education and English teaching.	3	30	24	27	16
(b) The workload of teachers is very heavy.	50	42	3	3	2
(c) There is a lack of support from the Education Department.	14	41	38	6	1
(d) There is a lack of relevant and useful teaching materials.	18	45	25	11	1
(e) There is a lack of training for teachers.	25	55	13	6	1
(f) There is insufficient teaching time.	35	48	9	7	1
(g) There is no/unclear media literacy education curriculum guideline.	25	48	18	8	1

4. Discussion

Increasing awareness of media literacy education. Not every teacher knows what 'media literacy education' is. Some misinterpreted 'media literacy education' as making uses of mass media as teaching aids. Participating in this study, the respondents, particularly the interviewees, first got to know clearly and appropriately the idea of media literacy education. Their responses obtained from the questionnaires and interviews mirrored a current Hong Kong situation that people are continuously influenced by the mass media and the growing infotechnology. While some support media literacy education in the hope that the teaching of it can prevent students from the bad influence of media messages, the essence of media literacy education where media pedagogy is structured through active learning, collaborative problem solving, with high levels of motivation and enthusiasm should be made more explicit to teachers.

Providing teacher training and resources on media literacy education. From the interviews, the teachers showed positive attitudes towards the new curricular innovation, though they were not familiar with it. As mentioned, lack of training is one of the major limitations hindering the implementation of media literacy education. For developing this discipline in the future, teacher training is indispensable. Taking part in the training, teachers can get themselves more familiar with the concept and can learn the teaching methods and skills. Apart from the training in the pre-implementation stage, regular training courses or discussion groups are essential during the implementation stage. Teachers can share their experiences with other teachers, voice out any problems and solve the problems together. Furthermore, resources should be given to the development of media literacy education and the Education Department should provide financial and manual support.

Suggestions on implementing media literacy education in Chinese language. Despite the importance of media literacy education, the way it is implemented is another concern. In Hong Kong where most of the media messages are predominantly in Chinese, some teachers from the interviews suggest that it may be better for media literacy education to be implemented through the subject of Chinese Language.

5. Conclusion

Twentieth-century educators have been challenged by a fierce and irresistible competition: our students are overwhelmed by the information transmitted by the media. The media has become students' 'First Curriculum', with school taking second place. The importance of media literacy education is noted as it helps develop students' critical autonomy in understanding the mass media. The next question is where it could be placed. While it is implemented in the English curriculum in many countries, teachers in Hong Kong see the reasons as well as limitations in implementing media literacy education in the junior secondary English curriculum in Hong Kong. In view of some teachers' suggestions from the interviews, it is a good attempt to investigate the implementation of media literacy education in other subjects, rather than English, in order to compare the different views between this study and the future ones.

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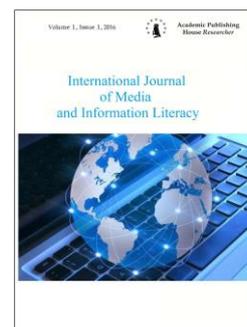
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Digital Competence and Family Mediation in the Perception of Online Risk to Adolescents. Analysis of the Montenegro Case Study

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Abstract

For several years, international scientific and political debate has shown increasing interest in digital literacy and digital education as tools to protect minors from the risks associated with the unmonitored and unaware use of various media. At the same time, various strains in the scientific literature have more deeply analyzed the themes of the risks and opportunities associated with using the web; this has often resulted in the promotion of political, awareness-raising, or educational interventions on the local level, to contain the potentially harmful effects and augment the positive ones linked especially to the opportunities for individual growth and sociocultural inclusion that these technologies can help bring about. This paper enters into this framework to explore how whether or not digital competence is possessed can influence young people's media use behaviour, while increasing or not increasing the risk of media exposure within a circumscribed sociocultural context. To undertake this kind of reflection, this paper focuses its attention on the Montenegro case study and analyzes some results of the 2016 Global kids on line research work, to consider the relationship between digital competence and the exposure risk level of children between 12 and 17 years of age within circumscribed sociocultural areas.

Keywords: safety, digital literacy, digital competence, social capital, child.

1. Introduction

In light of some research results in recent years on the use of digital media by young people and the ever increasing risks associated with this exposure (such as, for example, *Eukids on line*, *Net Children go mobile*), the idea is now well established in the international political and scientific debate that digital literacy and digital education are areas of experimentation and education to be invested in, in the various socialization environments like school and the family, in order to activate strategies for prevention and for protecting young people from online dangers, through the active involvement of educators, and of teachers and parents above all ([Livingston et al.; 2014](#), [Buckingham, 2007](#)).

Investment in media education and, above all, in the development of digital competence in young people – but in adults, too – seems to be framed more and more as a European-level strategic policy to deal with such problems as cyberbullying, sexting, and, generally, forms of online violence, and to achieve a broader objective of disseminating the principles underlying digital citizenship.

The issue of digital competence, however, is highly complex to analyze and apply as a sociocultural intervention in a socialization setting, for a number of reasons: first of all, this

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concept is still too generic, and has to be broken down into dimensions and sub-dimensions, so as to make it observable and analyzable in terms of type and intensity of manifestation; secondly, indicators observable in the behaviours of individuals within specific contexts must certainly be identified; and lastly, digital competence proficiency levels capable of categorizing the type of digital behaviour on an assessment scale must be constructed. These activities for making competence operative are preliminary to any intervention of assessing and certifying digital competence, as well as educational activities – curricular or cross-disciplinary – that take this shared methodological structure into account (Celot, Pérez Tornero, 2009).

In the current state of affairs, the international scientific debate now shares an international framework on digital competence, the European Commission's "DIGCOMP" (Vuorikari et al., 2016), which is giving rise to experiments in translating and adapting this model to national policies on the inclusion of the digital world into educational processes. In light of this framework, research for detecting and measuring digital competence is also being activated, in addition to experiments in assessing it with respect to different targets and, lastly, planning – in the curriculum and cross-disciplinarily – that takes into account its transferability into educational settings like schools, up until entering the university (such as for example the trials linked to UNESCO's MIL) (UNESCO, 1999, 2006, 2008).

Precisely in light of this brief introduction, we will be presenting here a path of reflection and analysis of the digital competence of young people and their families in Montenegro, starting from some results that emerged in the 2016 study, *Global Kids Online*, conducted by UNICEF¹. Although research was oriented towards studying the behaviour of youths between 12 and 17 years of age when going online, in order to comprehend the degree to which the youths were at risk of deviant phenomena on the internet, a part of the research focused on analyzing digital competence. The assumption was in fact that a greater awareness of use, resulting from knowledge of and socialization with the medium at home and school, could reduce the young people's risk of online exposure.

From this perspective, this paper has two main objectives:

1. To reflect upon the socialization strategies, activated in the family setting, that are closely connected to developing the digital competence profiles of the interviewed youths. An analysis of this kind must inevitably take into account the ascribed family cultural and social capital, which is to be understood as:

- the family's social and cultural background, which the child inherits from birth, and the web of social relationships built over time by the parent and transferred to the child at when he or she joins that family nucleus,
- the background of the network of strong and weak relationships (Granovetter, 1995) that the youth builds on a daily basis with his or her parents and with other players in the socialization process. These relationships, characterized by the bond of mutual trust and by the set of values and principles that define their social capital (Portes, 1998; Bourdieu, 1980; Loury, 1977; Coleman, 1990), can influence the development of digital competence in young people. The style of use, media perception, and the emotional relationship that parents and teachers, or educators in the more general sense, build with media can be reflected in the behaviour and perceptions of young people in the process of socialization – in transmission or relations – with the peer group (Morcellini, 1997), thereby conditioning their relationship with the media in terms of knowledge and attitudes.

2. To reflect upon the relationship of influence between the development of a certain type of skill and the type and level of exposure risk in encountering deviant situations through online media use.

¹A survey including children 9 to 17 years of age, their parents, and school representatives was conducted. The survey was designed in accordance with the Global Kids Online project and jointly coordinated by researchers at the London School of Economics and Political Science and the UNICEF Office of Research-Innocenti. The aim of the project is to learn from children's experiences to help policy makers, educators and governments make the internet better for children everywhere. Cf. UNICEF, *Children online – opportunities, risks and safety*, Montenegro scientific report, July 2016, Ipsos.

2. Materials and methods

The *Global Kids on line project* works in continuity with other similar research efforts done in recent years in 10 countries around the world¹, and was coordinated by researchers at the London School of Economics and Political Science. The overall objective was to provide policy makers, educators and government with recommendations to protect children on line, starting from the experience of children, socially disadvantaged youths (children from Roma families, economically deprived families, children in institutional care, and children in correctional institutions), parents, and teachers (Livingstone, 2008). To achieve this objective, the project called for using a quantitative and qualitative research approach. In the first case, questionnaires were administered to all the target categories involved; in the second case, focus groups were led on the same topics.

The areas of argument used in quantitative and qualitative surveys of children were the following:

- Access: how children access and use internet-enabled devices in their everyday lives.
- User practices and skills: what children do online and how, what children can/can't do or what they know/don't know.
- Opportunities: what activities they pursue online, why, and what benefits they report and how they respond to them.
- Risks: what problems or challenges they encounter online, and what harm they report and how they respond to it.
- Well-being and rights: how using the Internet contributes to or undermines their well-being, and their rights to provision, protection and participation.
- Social factors: in using the Internet, how they are helped or hindered by family, educators, peers or community.
- Digital ecology: what digital sites and services are available to children and how they engage with their specific features (UNICEF, 2016).

The subject areas in the parent survey were the following:

- Parental worries: what the main sources of parents' worries about the child's wellbeing are (health, school performance, exposure to violence, alcohol, and drugs, sex and crime, and online risks)
- Parental internet use and digital competence: whether parents use the internet, where they use the internet, what devices they use to go online, what they can do online
- Parental mediation: active mediation of internet use (talking to the child about what he/she does on internet, staying close by while he/she is online etc.), restrictive mediation (online activities that children need a parent's permission/supervision to perform), active mediation of internet safety (discussing safety issues/suggesting ways to use the internet, etc.), technical mediation (utilizing different technical means to control children's internet use)
- Parental monitoring: checking the various actions children have been taking on the Internet (contacts added to social network profiles, e-mails, websites the child has visited, etc.)
- Parental perception of child's online harm and risk: parents' insights into online occurrences that may have bothered or upset the child during the previous year
- Sources of information: where parents obtain and where they would like to obtain information and advice on how to help and support their child on the internet (UNICEF, 2016).

In this paper, our attention will focus exclusively on the research results related to the following investigation areas: "access," "User practices and skills," and "Risks" in the case of young interviewees; and to the "Parental internet use and digital competence," "parental mediation," and "parental monitoring" areas in the case of parents. The paper's objective is in fact to reconstruct the digital competence profiles of the young interviewees, using DIGCOMP as an interpretative model of reference, and their social capital.

In this line of reasoning, the first step to be taken involved constructing digital competence profiles, with respect to which the sociocultural frameworks of reference were reconstructed in terms of the family's cultural capital, social class of reference, and human capital (Coleman, 1990). This datum was then intersected with the type and level of the child's exposure on the web by

¹ Argentina, Brazil, Bulgaria, Chile, Ghana, Montenegro, Philippines, Serbia, South Africa, Uruguay

calculating the risk index and with the socialization strategies activated by the families and characterized by a type of digital expertise of the parents and by a type of cultural mediation underlying the development of a certain type of digital competence in the child, and of a proficiency level.

3. Discussion

To achieve the objectives just described, it is appropriate to initiate two types of reflections: the first regards the scientific and political debate on digital competence; the second regards the family social capital within which perceptions are built, aptitudes are consolidated, and visions and processes for interpreting reality mature.

The Digital Competence Framework for Citizens, known also as DigComp (Kluzer, Rissola, 2015), was published in 2013 by the European Commission as the theoretical pattern of European reference regarding digital competence. It has 5 areas of competence, all cross-disciplinary in nature¹, and for each of them, micro-competences and indicators of reference have been defined (Vuorikari et al., 2016).

This model was subsequently adapted to the individual national situations, and reinterpreted, reread, or supplemented in the international scientific debate. This paper reports the adaptation of DIGCOMP to the interpretative scheme proposed by the minors' Media Monitor at Sapienza University of Rome and represented hereunder:

Table 1. Adaptation of DIGCOMP to the digital competence scheme of Sapienza University of Rome

DIGCOMP		Digital competence model
Aree	Micro-competence	Dimensions
Information and data literacy	Browsing, searching and filtering data, information and digital content	Critical competence
	Evaluating data, information and digital content	
	Managing data, information and digital content	
Communication and collaboration	Interacting through digital technologies	Citizenship competence
	Sharing through digital technologies	
	Engaging in citizenship through digital technologies	
	Collaborating through digital technologies	
	Netiquette	
Digital content creation	Managing digital identity	Creative production competence
	Developing digital content	
	Integrating and re-elaborating digital content	
	Copyright and licences	
Safety	Programming	Awareness competence
	Protecting devices	
	Protecting personal data and privacy	
	Protecting health and well-being	
Problem solving	Protecting the environment	Awareness competence
	Solving technical problems	
	Identifying needs and technological responses	
	Creatively using digital technologies	
	Identifying digital competence gaps	

Source: Cortoni I. in Scarcelli C. M., Stella R., ed, (2017). *Digital literacy e giovani. Strumenti per comprendere, misurare, intervenire*. Milan: Franco Angeli.

¹ These areas are: 1. information and data literacy; 2. communication and collaboration; 3. digital content creation; 4. safety; 5. problem solving.

This conceptual scheme sums up the scientific debate on the theme, already gone into in greater depth elsewhere (Cortoni, Lo Presti, 2015), and is this paper's starting point for contextualizing DIGCOMP for the Montenegro case study. In specific terms, starting from this interpretative framework, some behavioural profiles of the interviewed youths were identified in the context of the *Global kids on line* research effort, which may be ascribed to the dimensions of digital competence as reported above. To obtain this initial output, we analyzed the research questionnaire's queries regarding the "User practices and skills" area, within which items on the following skills were constructed:

1. Operational, which is to say regarding basic reading literacy, media access, or the degree of knowledge of certain aspects of digital media by the sample;
2. information/browsing, on the critical dimension of our conceptual scheme;
3. social, referring to the citizenship dimension;
4. creative, related to creative production;
5. mobile, related to the awareness area.

Through K-means cluster analysis, three digital competence profiles of the interviewed pre-adolescents were constructed, closely connected to the medium's frequency of use; these profiles are:

1. digital operational users (40,9 %);
2. not digital users (19,9 %);
3. informational and creative digital users (39,2 %).

The first case prevalently includes females from 15 to 17 years of age from the northern regions of Montenegro, with a low sociocultural status. These users make less use of digital devices outside of the traditional mobile phone, and possess digital access skills of varying complexity – especially social skills and some mobile skills. In specific terms, most of their knowledge focuses on the media's codes of operation or on digital languages, such as for example "saving a photo online" or "opening downloaded files" or "using short cut keys (e.g. CTRL -C for copy, CTRL-S for save)." As the complexity of digital skills and knowledge grows, the amount of knowledge shown by this cluster decreases; this cluster instead proves to possess intermediate-type competence on the content and the syntax of the online messages (for example, "they know which information is shared online" or "how choosing the best keywords for online searches (Google or some other browser)"), and very little advanced competence connected with the digital instrument and the communicative context.

In the second case as well, users are prevalently *females* from 12 to 14 years of age who do not use digital devices except for mobile phones (not smartphones); they come from the southern regions, possess a low sociocultural status and, even if they use Internet on a daily basis (41.1 %), 1 or 2 hours a day, they do not do so with friends.

As for access, the most-used apps or websites are Google, Wikipedia, and Viber for live communication, while they use Internet for "doing work groups with other students." As for digital environments, they are little acquainted with the social network's safety systems; so for example, they know how to block contacts but are unfamiliar with and have never seen block reports, Help Centres, or links to a helpline (to contact someone who can help you) and Safety centre (to get information or advice). It follows that they distrust new online friends, so they accept friendships only if they have friends in common or if they know them very well (16 %).

Lastly, in the third case, the users employing more diverse digital devices (smartphone, tablet, laptop, TV set...) are above all *males* from 15 to 17 years of age, from central regions and with high sociocultural status.

Students in this cluster share the access skills and social skills of cluster 1, but present certain exclusive characteristics, such as:

- Critical analysis competence (they are likely to check whether the online information they find is true)
- Creative production competence (- they know how to create something new from video or music found online, or how to design a website)
- Competence in sharing their products on social media (- they know how to post online video or music they have created on their own)

- Fruitful awareness competence (they know how to find photos, music, video clips, etc., unprotected by copyright laws, that they can use for free, – they know how to keep track of the costs of mobile app use (check mb use), and find it easy to check whether online information is true

They make daily use of internet at school (31.7 %) and at home with greater frequency (52.7 %) to make presentations write, practise what they are learning (maths, language, music...), check information on school websites, chat on line, and produce pictures.

In particular, the students in this cluster are more acquainted with internet than their teachers are, to the point of teaching the teachers how to use it. As for access, they use internet every day with friends everywhere, and the average time spent exceeds 7 hours a day.

As for digital environments, they do not adopt particular restrictions or measures when using social networks; here, they enter their real data into the profile (real age, last name, clear photo) and accept all friend requests. But they know how to take action to protect their own data if there are undesired friendships: for example, they have used the Blocking button (to block contacts) and have seen the Report button (to tell someone if you are being mistreated online) (63.1 %), Help centre or link to a helpline (to contact someone who can help you) (76.8 %) and the Safety centre (to get information or advice) (68.1 %), although these services were little used.

Reflection on digital competence cannot neglect analysis of social capital as an influential factor. This concept is to be understood as the set of resources – real and potential – that a network of social relationships can bring to the individual, offering opportunities for integration or social inclusion (Bourdieu, 1985). These resources, according to Coleman, may be material in type (physical capital), or immaterial (human capital) (Coleman, 1990), while relationships (or bonds) can be strong (that is, characterizing the family nucleus) or weak (characterizing the surrounding community) (Granovetter, 1995). The knowledge and abilities developed thanks to the resources available in the family nucleus and the aspect of trust underlying relationships are the founding elements of socialization (including virtual socialization) built through interactions within a variety of settings (Portes, 1998). Socialization inevitably conditions the subjects' mnemonic, perceptive and cognitive capabilities as well as emotional attitude and predisposition towards a situation requiring the use of digital technologies. In this sense, it becomes particularly important to more deeply analyze the social capital of the family and of the school, in order to identify the styles of digital consumption, as well as the types and levels of competence within a generation, such as that of pre-adolescents, that is the object of the investigation discussed here (Cortoni, 2016).

In this case as well, in the sphere of research, through the use of cluster analysis, various social capital profiles were distinguished, starting from the type of prevalent sociocultural mediation as a factor conditioning the interviewed sample's choices and decisions. These profiles were broken down as follows:

1. Lack of sociocultural mediation (41,4 %);
2. Family sociocultural mediation (26,5 %);
3. Sociocultural mediation of school or friends (32,1 %).

Analysis of the initial results showed that the family appears to be more present in the choices of the youngest individuals, while, as age increases, this agency's role is replaced by the school or peer group (cf. table 2).

Table 2. Social Capital Cluster

		Age range		Total	
		12-14	15-17		
Social Capital Cluster	Lack of sociocultural mediation	VA	99	121	220
		%	41.8%	41.0 %	41.4 %
	Family sociocultural mediation	VA	74	67	141
		%	31.2%	22.7 %	26.5 %
	Sociocultural mediation of school or friends	VA	64	107	171
		%	27.0%	36.3 %	32.1 %
Total	VA	237	295	532	
	%	100.0 %	100.0 %	100.0 %	

From the geographic standpoint as well, the weight and role of the socialization agencies (family, school, and peer group) appears to be particularly present in the areas of central and southern Montenegro as opposed to the northern ones (cf. [table 3](#)).

Table 3. Social Capital Cluster from the geographic standpoint

			Region			Total
			North	Centre	South	
Social Capital Cluster	Lack of sociocultural mediation	VA	80	96	44	220
		%	52.6 %	38.4 %	34.1 %	41.4 %
	Family sociocultural mediation	VA	31	72	37	140
		%	20.4 %	28.8 %	28.7 %	26.4 %
	Sociocultural mediation of school or friends	VA	41	82	48	171
		%	27.0 %	32.8 %	37.2 %	32,2 %
Total		VA	152	250	129	531
		%	100.0 %	100.0 %	100.0 %	100.0 %

Lastly, the level of family socio-cultural mediation is more present in families with a high socioeconomic status, while school and friends appear to play a more central role in low-status families (cf. [table 4](#)).

Table 4. The level of family socio-cultural mediation

			Socio-economic status			Total
			Low	Medium	High	
Social Capital Cluster	Lack of sociocultural mediation	VA	56	89	47	192
		%	44.1 %	41.4 %	42.0 %	42.3 %
	Family sociocultural mediation	VA	26	56	33	115
		%	20.5 %	26.0 %	29.5 %	25.3 %
	Sociocultural mediation of school or friends	VA	45	70	32	147
		%	35.4 %	32.6 %	28.6 %	32.4 %
Total		VA	127	215	112	454
		%	100,0 %	100.0 %	100.0 %	100.0 %

4. Results

With regard to the first hypothesis on the processes of influence of social capital on the development of the digital competence of the interviewed youths, it may be noted that family mediation is higher in users with operational competence, or who do not possess digital competence. Similarly, the more competent users may be broken down into those who use the media directly with no type of mediation, or those who are supported by the school and friends (cf. [table 5](#)).

Using a PCA (principal component analysis)¹, we outlined a space for placing certain media practices of parents and children, in order to comprehend significant relationships, interpretable in intra-family socialization strategies. As the following graph shows, the media practices oriented mainly towards entertainment and play – videogame console, TV, tablet- (Component 1) and those that are exclusively digital (that is, characterized by traditional PC or laptop consumption) (component 2), are closely correlated. In specific terms, analysis of the results for the entire sample of parents and children involved in the research shows a strong correspondence between parents' and children's digital and analog consumption; in other words, the parents' media consumption is

¹A data simplification technique used in multivariate statistics

reflected in that of the youths, and the family’s cultural mediation in socialization dynamics appears to be very strong and of central importance. This transmission process cuts across the families’ socioeconomic status, in the sense that the strong intra-family bonds condition the childrens’ media orientation regardless of the family’s physical and human capital and of the type of media used, which often depends on the economic resources available to these families.

Table 5. Social Capital Cluster (Family sociocultural mediation/Sociocultural mediation of school or friends)

			Social Capital Cluster			Total	
			Lack of sociocultural mediation	Family sociocultural mediation	Sociocultural mediation of school or friends		
Competency Cluster	Operational users	A	85	64	67	216	
		%	38.6 %	45.7 %	39.2 %	40,7 %	
	Not digital users	A	38	28	28	94	
		%	17.3 %	20.0 %	16.4 %	17,7 %	
	Advanced creative users	A	97	48	76	221	
		%	44.1 %	34.3 %	44.4 %	41,6 %	
Total			A	220	140	171	531
			%	100,0 %	100.0 %	100.0 %	100.0 %

Analysis of the research data shows how family mediation appears to be a two-way affair, and in specific terms the parents of non-digital users or of operational users, albeit rarely, “sit with their child while they use the internet”; however, while non-digital users “ask for their help with a situation on the internet that they cannot handle,” the creative users often “help their parents find or do something on the internet.”

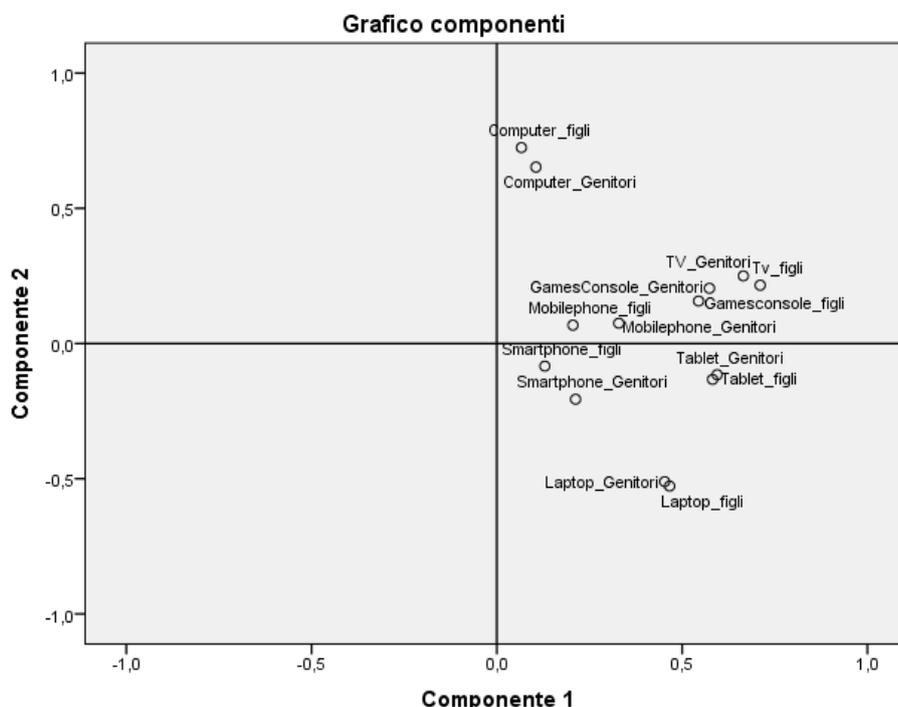


Fig. 1. Digital/analogical practices – Parents and children

But it is not the mother and father who set the home Internet navigation rules so much as siblings and other family members. These rules, in the case of non-digital users, are translated into “let them do it but only with permission or supervision” when using the webcam, posting videos/photos on line and sharing them with other people, and visiting social network sites.

However, increased digital competence corresponds with decreased restrictive mediation, but one which never translates into a total prohibition against navigation; at most, parental monitoring strategies may be activated on the visited web pages or the downloaded apps. As for parental technical control, parents of operational users prevalently employ “means of blocking or filtering some types of website” or “other means of keeping track of the websites or apps your child visits,” while families of creative users adopt a “service or contract that limits the time the child spends on the internet,” “software to prevent spam or junk mail/viruses” or “parental controls that alert when the child wants to buy content (in-app purchase).”

Lastly, as to the relationship of influence between the development of a certain type of digital competence and the level of exposure risk in encountering deviant situations during online media use, it may be stated that exposure to risk in the use of digital devices increases with the increased frequency of use and competence of students, due to exploratory behaviour and the multiple activities that can be done on the internet. The risk, however, is low when not using digital devices, and average when possessing basic competence, for which even the mediation strategies are many and diversified.

Table 6. Risk index

Risk index (%)	Cluster 1	Cluster 2	Cluster 3	total
Low	12.7	29.3	14.6	16.6
middle	34.1	41.4	29.3	33.6
high	53.2	29.3	56.1	49.8
total	100	100	100	100

Note: 307 units, chi-square: 0,005

Thus, 39.3 % of children who use Internet have a high level of risk of being bothered or upset online or treated in a hurtful or nasty way on various devices, or of receiving sexual messages online and of meeting, face to face, people they have never seen before (figure 2).

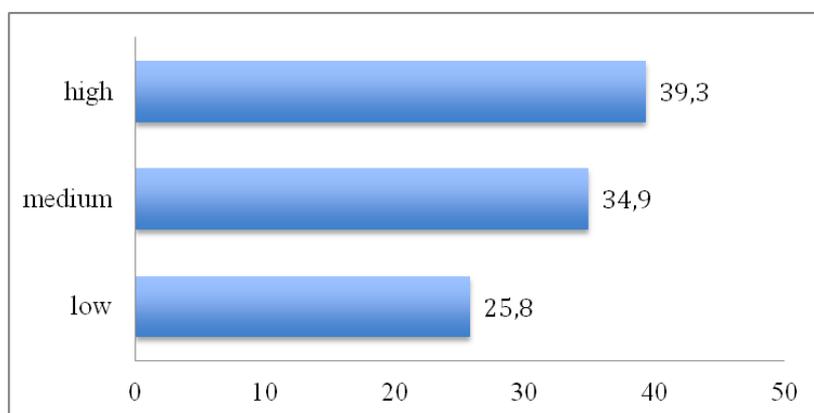


Fig. 2. Index of online risk exposure for children (%)

Note: base: children who use Internet (n. 449). 462 units missing

The level of risk of being bothered or upset improves with age, it is highest for children between 15-17 years old (56,3 %) mainly male (48,9 %), coming from southern regions (45,1 %) with a medium socioeconomic status (48,1 %).

The risk level increases in the absence of sociocultural mediation, while it declines with the intervention of the agencies. It is above all the family that helps keep the percentage of online risk low.

Table 7. Risk index

			Cluster Social Capital			Total
			Lack of sociocultural mediation	Family sociocultural mediation	Sociocultural mediation of school or friends	
Risk index (additive)	Low risk	VA	16	13	11	40
		%	15.8 %	16.7 %	12.8 %	15,1 %
	Medium risk	VA	30	23	38	91
		%	29.7 %	29.5 %	44.2 %	34,3 %
	High risk		55	42	37	134
		%	54.5 %	53.8 %	43.0 %	50,6 %
Total			101	78	86	265
		%	100,0 %	100.0 %	100.0 %	100.0 %

As to digital competence, non-digital users do not know or experience any risk (43 %); 46 % of operational skill users are aware of the Internet risk but do not experience it.

In general, the level of risk is low when it is not perceived or experienced, it is medium when it is known but not experienced, and it is high when it is known and experienced. Depending on parental mediation of Internet use, the lack of risk is connected to the low active mediation of parents; awareness of risk improves with the medium activism of parents, and when this activism is too high, the perceived and experienced risk also improves.

5. Conclusion

To conclude, the sample of interviewed youths declares it prevalently possesses basic digital competence, much of which mediated by the family setting that, however, is not fully a guarantor of safety with respect to the dangers of online navigation, likely due to the lack of appropriate skills though which to accompany children's media use. The data provide additional indications on the risk level, which increases in users who are better acquainted with media languages and are bolder explorers of the Internet, without any particular cultural mediation in navigation by these agencies.

The first measure, in terms of policies, in that sense – Parental controls that alert me when my child wants to buy content (in-app purchase) – involves a greater spread of a digital and communications culture for young people within formal educational settings like school, while aiming to strengthen the cross-disciplinary digital skills underlying the development of prudent, aware behaviour during navigation. The second measure regards the training of teachers in these subjects, in order to more adequately perform the role of sociocultural mediator, or to prepare specific professional figures, media educators, capable of accompanying the teacher's work in the classroom when media integration of digital literacy interventions are planned. Lastly, the final measure consists of providing the parents themselves with greater media orientation tools capable of developing the same degree of awareness of how the media system works and of cutting excessive attitudes of prevention and protection down to size.

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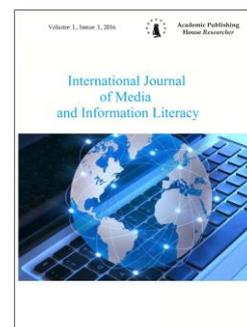
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Soviet Cinema in *Cinema Art* Journal (1967)

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Abstract

The analysis of the articles of magazine *Cinema Art* – 1967 identified the following key film criticism trends:

- Despite the folding thaw effects, the magazine tried to keep the ideological position of the late 1950s – early 1960s;
- The authors of the magazine tried to analyze the most notable works of the Soviet cinema, even criticized certain shortcomings in the films of famous and influential at that time masters of the screen;
- Paying tribute to the inevitable Soviet propaganda rhetoric, the magazine could afford to publish informative theoretical and sociological discussion, and the texts of outstanding script;
- However, in some cases, the magazine could (perhaps by order "from above") cause painful a critical blow to the talented work screen.

In general, the *Cinema Art* (1967) was a kind of typical model of the Soviet humanities journals (with the entire obligatory bow to censorship) that try to stay in the position of "socialism with a human face".

Keywords: film critic, USSR, Soviet, film, social and cultural context, politics, film, journal, *Cinema Art*.

1. Introduction

1967 was a special year for the USSR: the 50th anniversary of the Soviet power. It is clear that the Soviet press was ideologically obliged to do everything possible to present this half-century period as the progressive succession way of victories and landmark achievements, including, of course, in the "most important of the arts" – a movie. The magazine *Cinema Art*, the influential publication among filmmakers, professionals and spectators' elite played here a special role.

Cinema Art's monthly output was very impressive by today's edition (from 30 to 35 thousand copies). Each issue published from 6 to 14 articles about the Soviet films. Plus scripts, filmographies, etc. Traditional for the magazine headings (*New Movies, Problems of the theory, Discussion, Television, Among the actors, Abroad, Script, Filmography, Bibliography*, etc.) have been added in 1967 to the special commemorative section: *By October the 50th anniversary, Year after year, Films of the jubilee year, Soviet film for the world*.

As is well known, the final blow to the Soviet "thaw" trends was caused by the Soviet leadership in response to the events of the "Prague Spring" – in 1968. But in 1967, the magazine is still headed by L. Pogoževa whose editorship (1956-1969) almost had a peak at the "thaw", and on its decline.

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Recalling this time, A. Medvedev noted that *"Pogozheva was a kind remarkable woman, rather well-known critic... I cannot say that she had some extraordinary professional qualities as a critic, even though she was the authoritative author, and her opinion was important"* (Medvedev, 2011).

Film critic M. Sulkin says much warmer about deputy chief editor of *Cinema Art* magazine – Y. Warsawsky: *"He was extraordinarily talented, accurate sense of art critic, researcher, analyst, writer endowed with the gift"* (Sulkin, 2000).

In 1967, the editorial board of the magazine *Cinema Art* consisted of 18 people, however, they were mostly known directors (G. Kozintsev, L. Kulidzhanov, I. Pyryev, S. Yutkevich) and film functionaries. The numbers of film critics amongst them there were only four: L. Pogozheva (editor), J. Warsawsky (deputy editor), A. Karaganov, and R. Yurenev.

Of course, the range of authors of the magazine was much wider. In 1967, a venerable and relatively young at that time, film critics and film scholars there were published. Of course, *Cinema Art* published the articles by no all known Soviet critics of the 1960s. But in general, the author's list was quite representative: M. Bleyman (1904-1973), Y. Bogomolov (p. 1937), G. Bohemsky (1920-1995), V. Demin (1937-1993), S. Freilich (1920-2005), N. Ignatieva (p. 1923), G. Kapralov (1921-2010), A. Karaganov (1915-2007), Y. Khanyutin (1929-1978), T. Khlopyankina (1937-1993), V. Kisunko (1940-2010), N. Kleiman (p. 1937), L. Kozlov (1933-2006), G. Kremlev (1905-1975), M. Kushnirov (p. 1937), E. Levin (1935-1991), J. Markulan (1920-1978), V. Matusevich (1937-2009), K. Paramonova (1916-2005), L. Pogozheva (1913-1989), L. Roshal (1936-2010), L. Rybak (1923-1988), V. Shitova (1927-2002), K. Shcherbakov (p. 1938), I. Soloviova (p. 1927), A. Svobodin (1922-1999), M. Sulkin (p. 1928), E. Surkov (1915-1988), A. Vartanov (p. 1931), J. Warsawsky (1911-2000), I. Weissfeld (1909-2003), R. Yurenev (1912-2002), M. Zak (1929-2011) and others.

In 1967, the magazine wrote about such significant Soviet films like *Aibolit- 66* by R. Bykov, *The S. City* by I. Kheifits, *Journalist* by S. Gerasimov, *Prisoner of the Caucasus* by L. Gaidai, *Head of Chukotka* by V. Melnikov, *Adventures of a Dentist* by E. Klimov, *Republic of SHKID* by G. Poloka and other. *Cinema Art* also published outstanding scripts: *Pirosmani* by E. Akhvlediani and G. Shangelaya, *Holy Spirit (No Path Through Fire)* by E. Gabrilovich and G. Panfilov, *There Were Two Comrades* by Y. Dunsky and V. Frid, *Three Days of Victor Chernyshov* by E. Grigoriev. The pearls of the magazine became the articles of famous directors G. Kozintsev (*Deep Screen*) and Andrei Tarkovsky (*Telling Time*).

2. Materials and methods

The main material for the study was 12 issues of the magazine *Cinema Art* (1967). At the same time, I analyzed only as a film critics' articles reflected the Soviet feature film (though, of course, the magazine wrote about documentary, popular science, animation, and foreign cinema, published articles of prominent directors, writers, operators, actors, the full texts of scenarios, filmographies). I used the method of hermeneutic analysis of the texts.

3. Discussion and Results

Ideology

So, the jubilee year obliged *Cinema Art* to carry out "an ideological mandate to the party": basically in the category *By October, the 50th anniversary, Year after year* (footage from the Soviet films with short inscriptions designed illustrate the consistently high ideological and artistic level of the cinema in the USSR in the 50 years of its existence), etc. Especially a lot of articles of this kind in the jubilee, that is, the November issue of the magazine.

As a rule, the most "ideologically" article is not signed by the author: *"Happy New Year, comrades! With the onset of the first month of the anniversary year – the year of the Great October Revolution! ... The direct participants in the revolution, comrades of Lenin still paced in our ranks... And ... the life is strongly linked with the ideas of socialism and communism"* (Year 1967: 1).

But some film critics, who did not want to succumb to the temptation of anonymity wrote their articles also with the strong communist pathos:

"The history of the Soviet cinema, militant art of socialist realism, is a shining example of active influence on the cinema of other countries" (Abramov, 1967: 17).

"October has brought world cinema a new character, the ideas, the very spirit of creative innovation. ... Screen, freed from the yoke of dictatorship and oppression of commercial reactionary ideas, has become one of the most important forms of artistic people awareness of their past, present and future" (Weissfeld, 1967: 29).

"High ideology, an inextricable link with the life of people, the revolutionary spirit - all this has created a tradition of innovation and prepared the victory of socialist realism. ... So now we are proud to recognize that our Soviet cinema and there is free art, serving millions and tens of millions of working people dreamed of Lenin" (Yurenev, 1967: 5, 8).

The praise of socialist realism and its impact on the world cinematography was in the essays of history of the Soviet cinema (Freilich, 1967: 35-45) and the review of the international symposium (Karaganov, 1967).

However the "thaw" articles of L. Pogozheva and Y. Warsawsky were out this fanfare background.

For example, J. Warsawsky recalled with pleasure thaw peak – 1957 year, when the "cinema, developing the best traditions of the past years, becoming smarter, braver, more honest – and therefore more optimistic" (Warsawsky, 1967: 4).

L. Pogozheva, sincerely supporting thaw trends, introduced readers to a very friendly overview of the development of Soviet cinema from 1957 to 1967 (Pogozheva, 1967: 39-53). Remembering such landmark films of the second half of 1950 – the first half of 1960, as *Spring on Zarechnaya Street* by F. Mironer and M. Khutsiev, *It was in Penkovo* by S. Rostotsky, *Someone else's children* by T. Abuladze, *The House I live in* by J. Segel and L. Kulidzhanov, *Forty First, Ballad of a soldier* by G. Chuhraj, *Destiny of Man, War and Peace* by S. Bondarchuk, *Pavel Korchagin, The Peace for Inbound* by A. Alov and V. Naumov, *Communist, And if this is love?, Your Contemporary* by Y. Raisman, *Lenin, Lenin in Poland* by S. Yutkevich, *The cranes Are Flying* by M. Kalatozov, *The Living and the Dead* by A. Stolper, *Ivan's Childhood* by A. Tarkovsky, *Nine days in one year, Ordinary fascism* by M. Romm, *Serioja* by I. Talankin and G. Danelia, *Chairman* by A. Saltykov, *The first Teacher* by A. Konchalovsky, *Two* by M. Bogin, *Wedding* by M. Kobakhidze, *A Guy lives here* by V. Shukshin, *Journalist* by S. Gerasimov, *Shadows of forgotten ancestors* by S. Parajanov, *Nobody wanted to die* by V. Žalakevičius, *Hamlet* by G. Kozintsev, *Wings* by L. Shepitko, *I'm twenty years* by M. Khutsiev and others films, L. Pogozheva find the exact characteristics of their artistic and audience success. In particular, she wrote about the thaw movies on the modern theme (of the second half of 1950s): "These films were very kind. They are downright shone with love for people, delight in front of our boys and girls. This enthusiasm sometimes reached sentimentality" (Pogozheva, 1967: 41).

Film Reviews

For obvious reasons, critics of the *Cinema Art* were a priori careful approach to the analysis of films as a member of the editorial board (G. Kozintsev, L. Kulidzhanov, I. Pyrev, S. Yutkevich) and other Soviet classics or equivalent masters of the screen.

At the same time, it should be noted that the magazine was not afraid to notice significant shortcomings even in the works of the masters. I think S. Gerasimov was unhappy to read such lines about his film *Journalist*: "Where the declaration overrides the dramatic action there slips edification. ... If not everything in the film came out, the "blame" in this not Gerasimov as director, but Gerasimov as screenwriter" (Klado, 1967: 75). And even *Iron Stream* by E. Dzigan, which was made a special rate of film ideological jubilee year, received such accusations illustrative, psychological imperfection of characters, negligent actor makeup, etc. (Lvov, 1967: 68).

Even Lenin's film series by M. Donskoy (*Mother's Heart, Mother's Fidelity*) received low-key, but still subjected criticism (Kisunko, 1967: 33).

The member of the editorial board – a famous Soviet film director I. Pyryev also not escaped critical shots: his film *The Light of a Distant Star* was named too wordy (Kara, 1967: 59-67).

In this regard, I would suggest that when L. Pogozheva was dismissed from the post of chief editor (1969), authorities charged her not only in too obvious "thaw", but also in the fact that the magazine criticized of the classics of the Soviet screen...

As usual, *Cinema Art* devoted much attention to adaptations. T. Shah-Azizova caustically criticized adaptation of A. Chekhov's *Darling* (directed by S. Kolosov): "Breaking the fragile fabric of 'Darling', shifting accents, director separates the synthesis of poetry and comedy, brings up the

first melodrama, the second – to the farce. The story deliberately modest and everyday style, intricate turns and spectacular" (Shah-Azizova, 1967: 53).

Acute critical arrows pierced the adaptation of Lermontov's *Hero of Our Time* directed by S. Rostotsky because *"the screen just illustrated the individual episodes of the novel, is simplified, the cinematic embellished. We have not seen the drama of strong character in negligible time"* (Bleyman, 1967: 51).

Even harder magazine praised the *Uncle's Dream* (based on F. Dostoevsky's story) by K. Voinov: *"This discrepancy cinematographic product of literary significantly absolutely everything. ... Here it's all about the inability to penetrate into the essence: in the spirit, in the style of Dostoevsky"* (Pitlyar, 1967: 44).

But the full support of the critic N. Kovarsky received a play adaptation of A. Sukhov-Kobylin *Death of Tarelkin - Merry Days of Razpluev* by E. Garin and H. Lokshina: *"Garin and Lokshina so precise in the formulation of the film, in spite of significant bills... It seems complete, nothing is lost on the playback screen comedy. But it is marked not only fidelity to the letter and the spirit of comedy. He is faithful and the spirit of the time"* (Kovarsky, 1967: 21).

Cinema Art responded positively on the adaptation of Chekhov's stories, taken by I. Heifetz (*In the S. city*): *"Other film adaptation set to a feuilleton way, but here is all a matter of respect, cause you more sympathy than an ironic smile. This is a serious, careful, I would even say, diligent work"* (Papernyi, 1967: 62).

As always deep in thought and an interesting shape the review came from the pen of Y. Khanutin. Analyzing the strengths and weaknesses of the film adaptation of the novel A. Green's *Running on Waves* (directed by P. Lubimov), the critic did a reasonable conclusion: *"The tragedy has already unfulfilled in the film has turned out sharper than the happiness of searches that can still happen. Perhaps, for the authors of 'Running on Waves' is also to some extent their unfulfilled that beckons imperiously calls, but not always and not all awards comprehension"* (Khanutin, 1967: 62).

Several articles in the magazine were devoted to experimental musical *Aibolit-66* by R. Bykov (based on K. Chukovsky's fairy tale). B. Sarnov very aptly that *"Rolan Bykov decided to do (and succeeded) a film about the impotence of Evil. Quite deliberately he personified all the forces of Evil in the world the image of a puny, pathetic, quite insignificant (in all senses of the word) person. He seems to have decided to remove Evil from the pedestal on which it was unwittingly built bitter experience of mankind"* (Sarnov, 1967: 22). He was echoed by L. Zakrzewska: *"This is a very well – to make sure that, in general, it is possible to cope with the Evils... This is very useful – be realistic. In this and the wisdom and the present of the tale, which we told Rolan Bykov"* (Zakrzewska, 1967: 28).

Became cinema event of 1960s *Chairman* by A. Saltykov caused many heated discussions in the Soviet press. By entering into a polemic with the famous writer B. Balter (1919-1974), who told the negative things about this psychological drama of post-war rural life, E. Surkov wrote that *"if we do the third year arguing about Trubnikov as a living person, this indicate a bright talent of the director, screenwriter, actor, managed in one nature to express so many important and significant for all of us"* (Surkov, 1973: 73).

Sad comedy *SHKID Republic* by G. Poloka was very favorably disposed to the magazine: *"The authors, deliberately trying to make the interesting and spectacular film, immediately take the bull by the horns and seize the attention of the audience. G. Poloka uses threads and unusual and romantic atmosphere. He openly, defiantly attract expressive means of silent cinema, in other places was a stylized this film under the old movie"* (Koval, 1967: 53).

Equally warm Cinema Art was met and ironic comedy *Head of Chukotka* by V. Melnikov: *"Smile of sympathy and compassion to the hero is transferred to us, the viewers, we are found in the funny lad living features of the Revolution: it is not on duty signs and concrete embodiment of its energy, romance, justice"* (Ignatieva, 1967: 33). Of course reference to Revolution is the soft mat under the watchful censorship, but overall review was very friendly.

Another movie about Russian Revolution times reviewed in a more sober style. For example, *Elusive Avengers* by E. Keosayan. Dry praised this popular Eastern, K. Shcherbakov noticed readers that *"the action ... lost happily found a combination of irony and seriousness, games and reality. There are scenes of heavy and dull"* (Shcherbakov, 1967: 60).

M. Zak is very true rated film *Vale* by G. Pozhenyan: *"The rift between poetry and cinema runs through the entire film. What did he cause? The answer, which is closer and easier: poet"*

G. Pozhenyan has failed in the role of director. ... But there is something less obvious and easy. ... 'Vale' only ornamented signs of poetry" (Zak, 1967: 27-28).

The judgment of Y. Bogomolov about *Four pages of a young life* by R. Esadze was no less hard, but reasonable: *"Moral is interesting. Morality is boring" (Bogomolov, 1967: 70).*

But, unfortunately, magazine took, I think, purely "commanding" position in relation to the excellent ironic satire *Adventures of a Dentist* by E. Klimov. I do not remember that any other Soviet film received a resume, so devastatingly unfair to the talented directing: *"The script was a deep, easy and good. The film turned out flat, strained and evil" (Svobodin, 1967: 41).*

But the famous comedy *Prisoner of the Caucasus* by L. Gaidai has caused log approval: *"The film was lucky (and justice) of the audience and critics. Other reviews were like toast, exclamation marks, faced as the glasses ... The sense of humor must protect authors from excessive praise" (Zak, 1967: 85).* M. Kushnirov's article also was devoted to reflections on the comic and satirical stories on the screen – in newsreel *Wick*. Here critic identified both advantages and disadvantages (Kushnirov, 1967: 15-16).

Curiously, but T. Khoplyankina made a strong and brave (for those times) the output from viewing student films. This conclusion was about the Soviet cinema in general: *"Well shoot – yes, this is the dream of all film directors. Good idea? What for? Perhaps the absence of thought is the main problem of our cinema?" (Khlopyankina, 1967: 51).*

Alas, but this conclusion remains relevant and today. However, now many Russian filmmakers greater dream is not to shoot well, but make good money on the "kickbacks" and other tricks in the process of filming themselves...

As in other years, *Cinema Art* did not forget to review and cinematography of Soviet republics.

Thus, S. Mikhailova said a lot of good words about the Belarusian cinema. However, there are quite a few out there and criticisms, oddly enough, to the address of one of the best films of V. Turov: *"The failure befell V. Turov in his latest work. His film 'I come from childhood', he conceived as the first part of the triptych of the military youth generation as an autobiographical confession. But the scenario of G. Shpalikov written as a series of sketches led to Turov compositional looseness of the film, to the meaningful emptiness" (Mikhailova, 1967: 101).*

However, the authors of the magazine did not hasten to extol and other films of directors from the Soviet republics. M. Sulkin noted that in the *"Aimanov-director not all managed"* in *Land of the Fathers* (Sulkin, 1967: 78). A. Vartanov wrote about the film *Sky of our childhood* by T. Okeev: *"When I see the poetic perception of the world in this film, I am especially disappointed when meet with edifying episodes, straight, caused by the desire of authors to put all the dots on 'i'" (Vartanov, 1967: 43).*

Sometimes the "protective" historical and revolutionary themes and acute problems of the films became for *Cinema Art* an occasion is almost complete withdrawal from the evaluation of the artistic level. Article about the films *Bitter grain* and *Stairway to Heaven* were written in a similar vein (Gurov, 1967: 62).

The peak of such isolation from the critical function in favor of the ideological category was in a review of, I think, deservedly forgotten film "26 Baku Commissars" (1965): *"I do not want to follow the traditional review way to list the shortcomings of the film, pick slips author. In this case, in my opinion, it is more important to say that succeeded in the development of historical and revolutionary topics" (Seyidbeyli, 1967: 82).*

Film theory

An amazing event was in the theoretical section of the *Cinema Art-1967*, I think that had no counterparts either before or after. The debut book of a young film critic V. Demin *Film without intrigue* (Demin, 1966) became the basis for two solid theoretical articles speculating about the features of film-plots structure.

The first line of article of the venerable film critic I. Weissfeld were as follows: *"Let's start with the literary style. Do we frequently have to read theoretical books written with a primer, painted charm of youth, spontaneity? I recently read a book: 'Film without intrigue' by Victor Demin. The stylistic feature of this book is the freedom of the narrative, the ease of "installation" passages, sometimes quite unexpected. Reading the book, you will gradually get used to it. You is not surprising that after the paragraph on the artistic perception is a story about how the first time year-old son of the author watches TV, and what thoughts these things prompted a young*

father and as a young writer. Do not surprise you, and "joint", say parodic descriptions of the chess scene, scene detection and evaluation Fellini's interview. ... Demin writes as thinks. Literary style matches the mood of the book. Victor Demin simultaneously captured his plan, as if surprised that he himself made discoveries, the reader wants to inspire his passion and a little ironic to himself" (Weissfeld, 1967: 30).

And then I. Weissfeld began the debate about drama and directing the search, breaking the aesthetic canons in the film (Weissfeld, 1967: 31-33). The conclusion of I. Weissfeld was buoyant and perceptive: "An interesting and largely controversial book 'Film without intrigue' announced to us about the appearance of one more temperamental, promising researcher" (Weissfeld, 1967: 33).

E. Levin, in his theoretical article virtually echoed I. Weissfeld, arguing that "film-plots theory today is perhaps the most dramatic area of film studies. ... Much of this is determined, not yet having had time to install, and is changing, undefined" (Levine, 1967: 33).

Then critic moved on to Demin's article *Riot details* (Demin, 1965), which, in fact, then went into the book *Film without intrigue*.

And here V. Levin entered to more acute dispute: "V. Demin wrong, considering the exposure of drama static and inactive... Exposure is also a kind of an event of its composition, its plot and storyline. ... Demin understand the effectiveness of the event too poor, narrowly event treats unilaterally" (Levine, 1967: 38, 40).

This debate on the pages of the magazine was a clear refutation of E. Weizmann's opinion that in the Soviet film studies of the 1960s there were few "such articles about the movie that would become an event, which would be discussed, debated, which would soon read" (Weitzman, 1967: 55).

However, when further E. Weitzman argued that "the core of Marxist criticism with all its variety of genres and with a high ability to open all aspects and features of the product should be a sociological approach, that is, the establishment of causal links artistic discoveries with life, the rational cognition through the work of art of the dialectic of the individual and society" (Weitzman, 1967: 56), it became clear that his proposed ideological templates to create articles, events virtually impossible.

Against the background of such Weitzman's instruction even the arguments of one of the main ideologists of the Soviet film criticism – V. Baskakov seem quite reasonable: "Fortunately, goes into oblivion, this approach to film studies, when it is viewed as designed to serve the filmmakers. Serve and ask at the same time: Do not disturb is this customer? And if you are concerned, then the customer will be dissatisfied and say: "Bad art, I did not understand this, who wrote not appreciated as it should be." And "Who dares to criticize me? Who but the artist can evaluate the phenomenon of art? Is it the film critic knows how to put movies like?". Yes, these cries, which we often hear in the past, now it is less common" (Baskakov, 1967: 30). Actually, is not it? True, as amended: today is not the directors and screenwriters, but producers are forced (using, of course, not ideological, but financial arguments / subsidies) other Russian critics "serve" them. But the crowd (including Internet) still hear the same phrases...

Film Discussions

On the decline of the "thaw" *Cinema Art* was still possible to publish polemical column, and even through "the communist party" film *Conscience* (1965), telling of a good party secretary, could write that there are "people turned into shadows standards" (Pajitnov, Shragin, 1967: 73). The film critics ironically show in a dispute with the author of *On Love* book V. Chertkov how many sexual taboos loaded Soviet cinema (Pajitnov, Shragin, 1967: 73).

I think, the readers must have been difficult to agree with the opinion of V. Chertkov, who tried answer to his opponents by the communist rules: "In my book, I interpret love in terms of contradictory unity of biological and social, personal and public, universal and class, in terms of conflicting mind-feelings, chance and necessity. Critics did not even notice it, and so will inevitably interpret love only in terms of sex. ... These authors deny the debt, without which never was morality, and there can be no communist morality" (Chertkov, 1967: 99).

Polemically pearl of *Cinema Art*-1967, in my opinion, was V. Demin's article *Around the mediocre film*. There he convincingly argued that "the mediocre film ineradicable. And it should not be eradicated. On the contrary, it is necessary grooming, undead the mediocre film. ... It turns out that we do not know the concept of good mediocre film. But mediocre film can imitate (with modern cinematic technology) the underfulfilled masterpiece: a little bit of philosophy from

scratch, a little moral and ethical abstractions but more tricks from the arsenal of "modern cinema": still images, flashbacks, "ragged" story ... This sort of mediocre film gives the many problems for box-office" (Demin, 1967: 80-81).

God, how relevant these lines for the Russian cinema today!

Film sociology

In the 1970s the numbers of Soviet films' box-office moved in the neck "for official use only." But in 1967 it was still possible to publish box office data. Here is a table with the number of viewers for the first year of showing Soviet films in cinemas, published in the first issue of *Cinema Art*, 1967 (For success!, 1967: 1)

Table 1. Box office of Soviet feature films mid 1960s

No	Movie Title	Number of viewers (in millions)
1	<i>Believe Me, People</i>	40,3
2	<i>State Criminal</i>	39,5
3	<i>Chairman</i> (series 1 and 2)	33,0 – 32,2
4	<i>Don Story</i>	31,8
5	<i>To Me, Mukhtar!</i>	29,6
6	<i>That Guy Lives</i>	27,0
7	<i>Daughter of Stration</i>	26,7
8	<i>People do not Know All</i>	21,1
9	<i>Hamlet</i> (series 1 and 2)	21,1 – 20,7
10	<i>Army 'Wagtail'</i>	18,7
11	<i>Letters to Live</i>	18,2
12	<i>Unexpected Love</i>	17,7
13	<i>They Walked to East</i> (series 1 and 2)	17,1 – 16,5
14	<i>Moscow - Genoa</i>	16,3
15	<i>The Secretary of the Regional Committee</i>	15,4
16	<i>Where is Ahmed?</i>	14,6
17	<i>Wait for Us at Daybreak</i>	14,3
18	<i>Mandate</i>	14,2
19	<i>Charity Train</i>	14,2
20	<i>Welcome, or No Trespassing</i>	13,4
21	<i>Young from the Schooner "Columbus"</i>	13,2
22	<i>Eternal Flame</i> (series 1 and 2)	12,1 – 12,0
23	<i>Square Foot of Land</i>	11,9
24	<i>Large Ore</i>	11,8
25	<i>General and Daisies</i>	11,8
26	<i>Green House</i>	11,3
27	<i>Russian Forest</i> (Series 1 and 2)	11,0 – 10,6
28	<i>Three Sisters</i>	9,8
29	<i>Blue Notebook</i>	9,1
30	<i>I'm Twenty Years Old</i> (Series 1 and 2)	8,8
31	<i>Ask your heart</i>	8,6
32	<i>Above the Desert Sky</i>	8,3
33	<i>Now, Let Him Out</i>	7,7
34	<i>Our Honest Bread</i>	7,2
35	<i>Story about Ptashkin</i>	7,1
36	<i>Who Saddle Horse</i>	6,6
37	<i>Match</i>	5,7
38	<i>Little Knights</i>	5,4
39	<i>I am Cuba</i> (1 and 2 series)	5,4 – 5,3
40	<i>House in the Dunes</i>	3,5

What surprises in this list today?

First of all this is unexplained in terms of contemporary logic high places (7, 8, 14-17), completely neglected the mediocre movies *Daughter of Stration*, *People do not Know All*, *Moscow-Genoa*, *The Secretary of the Regional Committee*, *Where is Ahmed?*, *Wait for Us at Daybreak*, *Mandate*, *Charity Train*. These films outstripped not only recognized movie *I'm Twenty Years* by M. Khutsiev and *I am Cuba* by M. Kalatozov, but wonderful a satirical comedy *Welcome, or No Trespassing*, which still show almost all TV Russian channels.

Boring, ideological backhand *The Secretary... The Secretary* received 15,4 million viewers and funny comedy *Welcome, or No Trespassing* – only 13.4 millions... I can only suggest that the deft film distributors have attributed *The Secretary* desired by the authorities millions from box-office of foreign hits. But it is very difficult to explain the fact that 14.6 millions were attributed to primitive comedy *Where is Ahmed...* Surely God works have mysterious ways...

Sociological theme was continued in the article of H. Khersonsky on the Film Club and film education (Khersonsky, 1967: 72-80). After describing the turbulent film club's discussions, the patriarch of Soviet film criticism cited the results of a the survey of film club's audience (people median age was 26 years), (Khersonsky, 1967: 79) (Table 2).

Table 2. Results of a survey of participants of the Moscow Film Club (1967)

1. What are you most attracted to the cinema?		Number of responses (in%)
1.1.	The desire to get aesthetic pleasure	45,5
1.2.	The desire to learn more about the life	44,4
1.3.	The desire to watch the favorite actors	41,0
1.4.	The desire to relax	34,4
1.5.	To develop the aesthetic taste	33,7
1.6.	Find out how other people live	21,5
1.7.	Escape from everyday worries	19,8
1.8.	Have fun	19,4
1.9.	To see and experience something that is not seen or experienced in his own life	19,0
1.10	Spend the leisure time	14,4
1.11	Learning how to behave in life	6,6
2. What movie genre do you prefer to watch?		
2.1.	Psychological drama	72,5
2.2	Comedy	61,5
2.3	Animation	44,4
2.4	Musical	38,9
2.5	Adventure	29,0
2.6	Tragedy	25,0
2.7	Documentaries	21,0
2.8	Sci-fi	19,7
2.9.	Historical-revolutionary	17,2
2.10	Epic of national life	17,0
2.11	Movies-tale	16,5
2.12	Popular science	15,5
2.13	Cinema-play	6,4

Unfortunately, the article of H. Khersonsky were not given very important for any sociological survey data: the total number of respondents and their gender identity.

For Table 2, you can also make claims for terms of language correctness. For example, very similar within the meaning of answers 1.4. (The desire to relax), 1.7. (Escape from everyday worries) and 1.8. (Have fun). Rather, it is better to be combined into a single paragraph.

The answer to the second question are mixed in a bunch of genres, themes and even the types of film (cartoons, as well as plays, there are in fact can to be in many different genres)...

But in general, the data in Table 2 may be the basis for certain conclusions about the Moscow film club audience in 1967.

One of these findings (and quite bold at the time) made himself H. Khersonsky: "*What caused relatively little interest in the historical-revolutionary films? I am deeply convinced that the blame for this the authors of a series of recent movies, who did not like the audience because of the stamps, clichés, the absence of a truly in-depth and, most importantly, a careful study of the life, forgetting the laws of art*" (Khersonsky, 1967: 80).

The film club specific (because film club audience is, certainly, not a mass audience) to indicate, for example, that, according to Table 2, the psychological drama (72.5%) had the first line had while, the mass audience 1960s, preferred comedy (*Prisoner of the Caucasus* and others.), science fiction (*Amphibian Man* and others.), adventures (*Elusive Avengers* and others.). On the basis of the same specificity (film club audience usually seriously interested in film as art), aesthetic factor (45.5 %) had the first place in attraction causes, but not entertaining, dominant in the mass audience.

It is worth noting that the sociology of the cinema was important in the 1960s. This is evidenced by the proposal N. Kiyashchenko: to create a sociological department in planning the building Cinema Center (Kiyashchenko, 1967: 49). Moreover, N. Kiyashchenko in their arguments on the problem of film and media education, believing that the future "*Cinema Center must first be engaged in preparation of an elementary textbook on film, designed for school, create film education courses for teacher training*" (Kiyashchenko, 1967: 49).

Film critics N. Kleiman and L. Kozlov agreed with him, and believed that the Cinema Center must include the museum of cinema, film lecture hall, film history, sociological and publishing departments and Higher film criticism and film history courses (Kleiman, Kozlov, 1967: 102-112). Other panelists were more cautious in their proposals and worried more about the safety of the existing structures of film studies (Jakubowicz, 1967: 45-46; Markulan, 1967: 46-47; Nazarian, 1967: 48).

The only pity that Cinema Center that built during the second half of the 1980s, turned into a regular multiplex in the XXI century, and the Museum of Cinema was driven out...

Book Reviews

Reviews of film critics' book, alas, almost forgotten genre in modern Russia. But *Cinema Art* of 1960s tried not to miss any significant works of film criticism. For example, the review about the book *Yes and No* by M. Turoskaya (Turovskaya, 1966) noted with delight that the text preserved "the unique atmosphere of the Turovskaya's articles, that rich intellectual atmosphere, which can easily be discharged and continuously discharged bursts of mind and style. ... M. Turovskaya's articles about cinema destined to live long. They have ice and fire, intelligence and passion, style and popularity. In them there is beauty and truth" (Sanin, 1967: 87-88).

But the book *Film of a lifetime* (Martynenko, 1966) came under sharp blow of Y. Bogomolov: "*Y. Martynenko sees in each subject only two sides: the art of any person or it degrades. Addressing the complex and multifaceted phenomenon of art, the author argues, as if not in this world flatter and elementary things*" (Bogomolov, 1967: 95).

Early deceased film critic Yuri Martynenko was my university professor, and I remember him well informative lectures, straightness has never been characterized by... However, it is no secret that reviewers often try to exaggerate its conclusions for the sparkling effect...

Other Categories

Other journal's heading about Soviet cinema (*On set, Among the actors, etc.*), as a rule, was not in polemical style (Rybak, 1967; Freilich, 1967; Shiryaev, 1967). For example, L. Rybak published a long article, written with great respect for the creative filmmaking process, produced a true and accurate approach to the "portrayed" film director: "*Work of the artist, the principles and techniques of his artistic activities often appear in a fantastic independence from his personality. When I was watching the day-to-day job of film director Y. Raisman, I imbued with the conviction: it is necessary to talk about the complex skill of the master*" (Rybak, 1967: 55).

4. Conclusion

Thus, the analysis of the articles of magazine *Cinema Art* – 1967 identified the following key film criticism trends:

- Despite the folding thaw effects, the magazine tried to keep the ideological position of the late 1950s - early 1960s;
- The authors of the magazine tried to analyze the most notable works of the Soviet cinema, even criticized certain shortcomings in the films of famous and influential at that time masters of the screen;
- Paying tribute to the inevitable Soviet propaganda rhetoric, the magazine could afford to publish informative theoretical and sociological discussion, and the texts of outstanding script;
- However, in some cases, the magazine could (perhaps by order "from above") cause painful a critical blow to the talented work screen.

In general, the *Cinema Art* (1967) was a kind of typical model of the Soviet humanities journals (with the entire obligatory bow to censorship) that try to stay in the position of "socialism with a human face."

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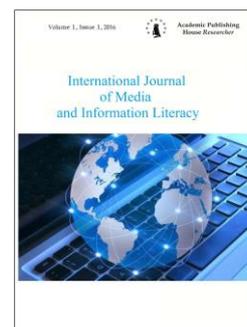
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Political Aspect of Media Literacy

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Abstract

The author considers media literacy as an ability to find in mass media the information s/he needs, to critically analyze it, to check its credibility and authenticity, and – in case it is needed – to produce elementary media messages. Different areas where media literacy and political culture overlap are presented in this article. How important is an ability to navigate the vast information landscape within the context of fostering interest to politics and mass media credibility? How does media literacy affect political culture? How does all this influence features of political system? The author tries to find answers to these questions and analyzes results of public surveys conducted by “Public Opinion” Fund and related to the problem discussed.

Keywords: media literacy, political culture, mass media, political process, credibility, manipulation, Russia.

1. Introduction

For the last decade, different aspects of media literacy have been receiving growing attention of Russian scholars. However, flawing from the analysis of scholarship on this I suppose that the bulk of research falls into purview of pedagogy and media education. Russian scholars are interested in generalizing of the best practices of media literacy principles' promotion and development of media literacy curricula in Russia and abroad (Chelysheva, Mikhaleva, 2017; Fedorov, 2013, 2015; Gendina, 2009; Levitskaya, 2016), the differences between the notions used in this area (Fedorov, 2013), as well as in peculiarities of manipulative techniques used by mass media and consistent patterns of media texts' perception by the audiences (Ilchenko, 2016; Kazakov, 2016). Sometimes, such issues are treated within the context of mass media's political functionality (Vilkovet al., 2011).

It is also worth mentioning that the most significant contribution to this area of study in this country has been made by prominent Russian scholar A.V. Fedorov. As the former President of Russian Association for Film & Media Education (2003-2014), editor-in-chief of the Russian journal *Media Education* (Moscow), he has been exploring specifics of media education in Russia and abroad, conducing to promotion of media competence in Russian society, and uniting like-minded fellows for decades. It is no exaggeration to say that Alexander Fedorov is a real leader of the field among Russian scholars.

While acknowledging the significance of contribution made by all Russian media literacy scholars mentioned above (and many others), I believe that special attention should be paid to political facet of media literacy. In my view, this is one of the factors influencing political culture of both an individual and society in general.

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2. Materials and methods

The main sources for writing this article were monographs and scholarly publications of Russian and foreign media researchers. Besides, the results of public opinion polls conducted by one of the main Russian survey company – “Public Opinion” Fund – were also used.

The study applied the basic scholarly methods – comparison, extrapolation, theoretical analysis and synthesis. Comparative method allowed me to find out similarities and differences in a way Russians use mass media. Extrapolation helped to predict what is likely to happen or be true in the nearest future with reference to media landscape.

3. Discussion

Admittedly, the main components of political culture are moral evaluations (values, ideas, norms), cognitive (knowledge about politics), emotional (feelings), and behavioral (forms and levels of political participation) aspects. Numerous factors affect them and political culture as a whole. The most important of them are predispositions toward politics that are widely spread within the society, educational system, person’s family and circle of acquaintances – to name but a few. At the same time, I suppose that mass media make a great impact on it, too.

One receives almost all information about politics from the press: as there is no chance to observe the overwhelming majority of political events and processes with their own eyes, people have to rely on journalists’ views. By conveying their own interpretations of reality, mass media largely determine feelings and emotions people have with regard to political facts, actors, and phenomena, articulate values, norms, and ideals that are arguably commonly shared. At last, journalists set frames of appropriate, acceptable, or desirable political behavior.

Thus, mass media influence almost every component of political culture – be it an individual, social group, or the whole society. Moreover, taking into consideration the degree of information saturation and the level of communication channels’ penetration into human life in the modern world, the extent of such influence seems to be even higher. It is hardly possible to express it quantitatively, though. Certain attempt to do it can be found within the realm of agenda-setting research (Kazakov, 2014; Kim et al., 2002; Mamonov, 2008; Weaver et al., 2004). Nevertheless, I think it is abundantly clearly that mass media play a very important role in shaping political culture.

Let me mark here that the way media affect people is not homogeneous. Various outlets may form different attitudes to reality, accentuate diverse segments of political environment (i.e., to shape their own agendas), and promote different formats of political participating. As a result, the content and level of political cultures of different media outlets’ “followers” may stunningly differ from each other.

In this connection, I deem the role of media literacy crucially important. (Note in parentheses that I define media literacy as personal ability to find in mass media the information s/he needs, to critically analyze it, to check its credibility and authenticity, and – in case it is needed – to produce elementary media messages.)

In my opinion, media literacy can be seen as a kind of filter between numerous and often-multidirectional information flows on the one hand and political culture as a function of them on the other. If one can find information needed, critically interpret media stories, and verify facts, s/he at the very least decreases the level of his or her vulnerability to various types of manipulations and consequently blocks pernicious impact of media texts on political consciousness. In this article, I will consider media literacy in this context – as an in-between filter between mass media and political culture.

I argue that, as a rule, media literacy enhances the level of political awareness and participation. In other words, the more experienced one is in analyzing media information, the better informed of current political events and less likely to be politically passive s/he is.

I believe that it is the way an individual and mass media interact that determines the essence of his or her convictions, perceptions, insights, and models of behavior – all that constitutes political culture (Batalov, 2002). Depending on the sources one gets political information from, the frequency he or she does it, and the level of importance he or she ascribes to it, the exact type of both media literacy and political culture is formed.

Having stated that, I do not mean that there is a direct connection between those factors: it is not necessarily true that the more interested in politics people are, and the more frequent news

consumers they are, the higher their political culture is. A lot hinges on the type of news channels and degree of skepticism we use. In this sense – let me reiterate this – media literacy may well be considered as a kind of converter between the “quantity” of attention accorded to politics and the “quality” of political culture.

In the meantime, some scholars find the very fact of paying attention to political news quite emblematic. For example, Kim and Miejeong are convinced that news media stimulate the flow of political information through the network of individuals, thereby encouraging personal reflection and group discussions. This role of news media in stimulating political interest is important because interested citizens in general are more likely to participate (Kim, Miejeong, 2005).

I see no reason not to agree with this argument, but at the same time I would add that a so-called “level of professionalism” of such group discussions and political participation may differ. Figuratively speaking, it is quite logical to suggest that a young man addicted to, say, nationalist publics in social networks may be ready to actively take part in discussions and political events. The same will be true for an older and much more experienced person who gets his or her news from different (in terms of their type, style, and content) media sources. But will their political cultures be equally “developed”? Personally, I doubt it.

4. Results

Actually, the level of political news awareness and participation to a certain extent depends on whether one takes an interest in politics or not. If the guy is absolutely unconcerned by politics, s/he would hardly be well informed of what is going on in political sphere and regularly participate in elections, rallies, and so on. In this context, it seems interesting to look at an average level of interest in politics among Russians. Gauging by the polls, less than a half of population is interested in politics.

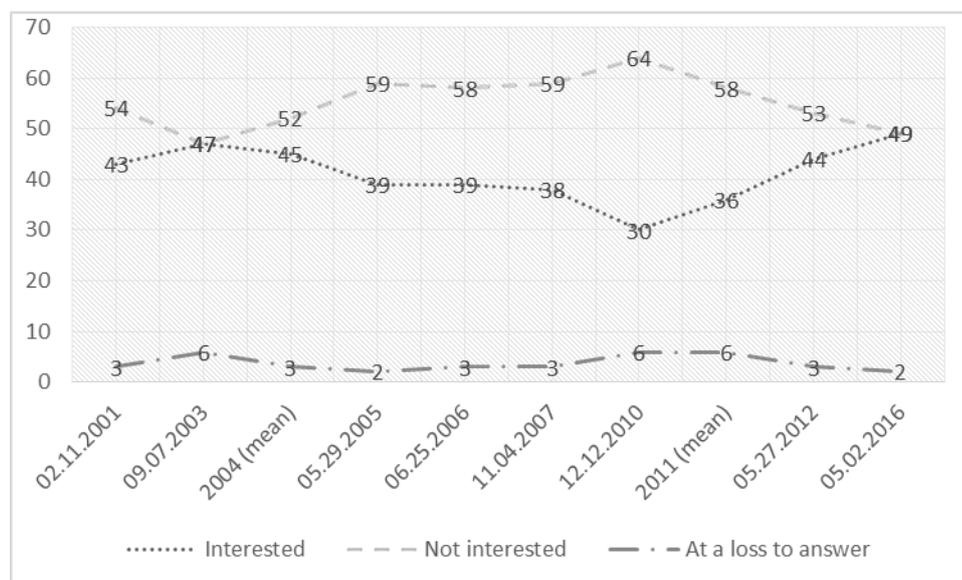


Fig. 1. The Level of Interest in Politics among Russians (%) (FOMnibus, 2016)

As can be seen from graph 1, 49 percent of Russian people took an interest in politics in May 2016. Interestingly, it has been the maximum for all fifteen years of observations. However, if we compare the numbers taken from all time periods, we will see that traditionally those who are not interested in politics outnumber those who are.

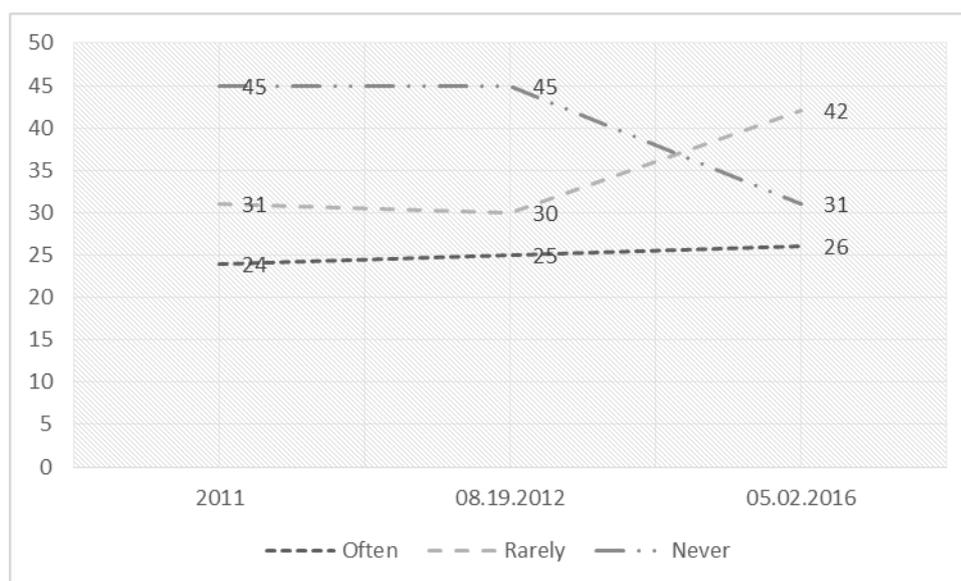


Fig. 2. Frequency of Discussions of Politics with Family and Friends (%) (FOMnibus, 2016)

That being said, only 26 percent discuss political events with their friends and family regularly, 42 percent do it not so often and 31 percent do not touch this issue at all. Notable about these figures is that from 2011 onwards popularity of a political “topic” is gradually growing.

Nevertheless, an average level of interest to politics seems to be fairly low. Here I voluntarily do not discuss what level of interest should be considered appropriate, sufficient, or desirable. One would say that the more people are interested in politics, the better; while others may take the opposite view. I just note parenthetically that within the framework of this article I assume that interest in politics is necessary in order to improve one’s political culture: it is impossible to raise political awareness without it, and, consequently, cognitive element of political culture is at risk.

What are the means of raising such an interest? It is generally thought that mass media can do it through focusing audience attention on socially urgent issues and incentivizing people to both think about and discuss these issues within their ambits of acquaintances (Kim, 2003; Lee, 2000; Stamm et al., 1997; Wolfinger, Rosenstone, 1980). And here the problem of mass media’s credibility arises. According to polls, the content the press offers is by no means always trustworthy.

In my opinion, the most notable figures in the table 1 are the following. First, this is the fact that TV leads by a large margin: the level of its credibility is more than twice as big as that of news sites. Yet within, for the last two years, a number of people who trust TV decreased by 13 percent, while credibility levels of almost all other sources either has not changed or has grown up.

Second, it is also worth mentioning that highly educated viewers consider TV news to be less credible source of information; only 37 percent of them trust it, compared to 55 percent of people who got secondary education. Additionally, those who have a university degree are more likely not to trust any source of information (28 percent). However, they trust Internet news sites (25 percent), forums, blogs, and social networks (11 percent) more than others.

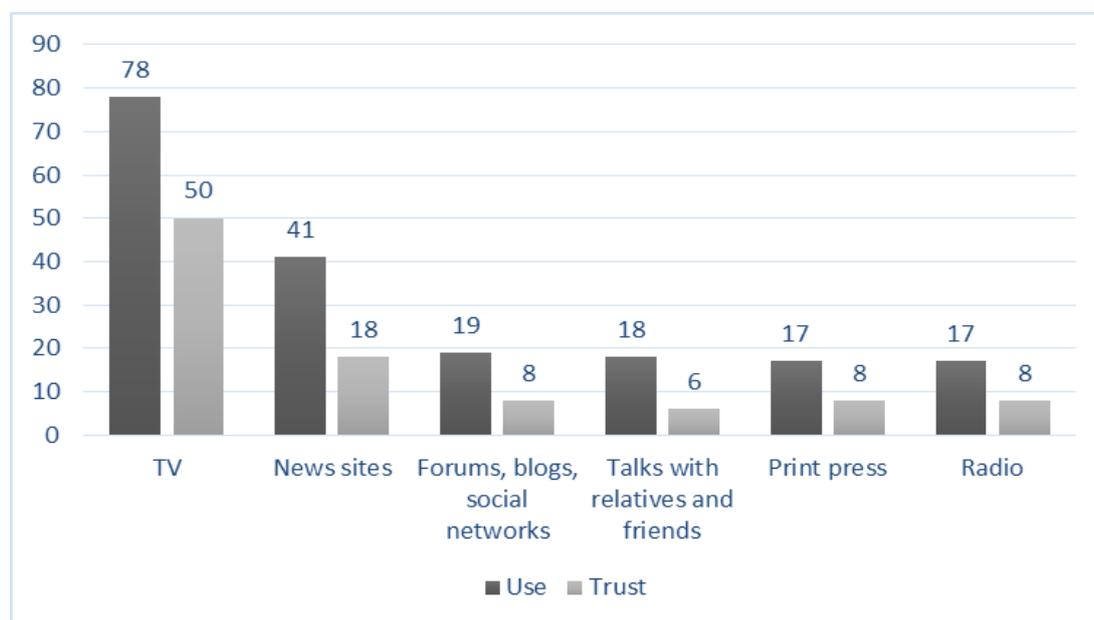
It seems quite interesting to juxtapose ratings of credibility observed above and the list of sources people just use (irrespective of their trustworthiness) in order to get information. To start with, let me show the dynamic of demand for different news sources, from 2010 onwards.

Polls conducted by “Public Opinion” Fund tell us that, as in the case of credibility, TV leads by a wide margin. Nonetheless, if dynamic taken into consideration, it becomes evident that for the last seven years (from 2010 up to 2017) its audience has reduced by 9 percent (from 87 down to 78 percent). Conversely, the number of Internet sites users more than tripled (from 13 up to 41 percent), while forums, blogs, and social networks has become nearly five times more popular (from 4 up to 19 percent) than they used to be before (FOMnibus, 2016).

Table 1. Credibility of News Sources (FOMnibus, 2016)

Source	04.19. 2015	01.31. 2016	02.05. 2017	05.02. 2017	Levels of Education (pertaining to the poll from 05.02.2017)		
					secondary general	secondary professional	tertiary
TV	63	58	50	50	55	55	37
News Internet sites	15	19	19	18	14	17	25
Print press (newspapers, magazines)	9	8	9	8	6	10	9
Radio	8	6	8	8	7	9	8
Forums, blogs, social networks	4	5	7	8	7	7	11
Talks with relatives and friends	7	7	8	6	7	6	6
Other	<1	1	1	1	1	1	1
There are no sources I trust more	16	18	25	23	20	22	28
Cannot say	5	5	3	4	5	3	4

As promised, let us unite some of the data mentioned above and compare portions of those who use exact types of sources and those who trust them. For the sake of convenience, I will pick up only results of the polls conducted on May, 2 2017.

**Fig. 3.** Bar graph 1. The ratio of those who use exact sources to those who trust them (%)

What inferences can be made from this bar graph? Apart from TV, each of the sources is at least two times less credible than used. Why is it so? I believe it is a result of disillusionment of Russian people in mass media as an institute. It appears that people do not trust any sources but keep on watching TV, reading newspapers, listening to the radio and so on just because there are no other sources of information at their disposal.

On the one hand, in the context of media literacy a grain of salt with regard to news stories is always necessary. On the other hand, the level of credibility we have now (or, maybe, it is better to name it “incredibility” or “distrust”), in my view, may have far-reaching ramifications for the society and political system. Under such conditions, mass media can hardly be reckoned to be an institute guarding public interest and a kind of watchdog for democracy. It seems to me that those in power cannot be fully satisfied with this, too. How can they effectively address their constituency in the situation when one of the main channels to communicate their messages is not trustworthy?

Therefore, in theory, all (i.e. ordinary people, journalists, and politicians) should seek to make things better. But what can be done for this? I suppose that there is no simple and clear-cut answer to this question. Most likely, the whole range of measures must be taken to improve the situation we have now. Moreover, all abovementioned subjects will have to take part in their implementation. Bearing in mind that our study focuses on an individual and his or her relation to mass media, let me specify my vision of what can be done here by a person alone.

I believe that through developing their own media literacies people can reassess mass media’s activity. Having realized that agendas set by news outlets may differ from each other, that in order to gain more or less balanced insight about reality, one should try to compare and put together content of different TV-channels, sites, newspapers, radio stations, and so on; having got the hang of fact-checking and analyzing of not only texts but implications, connotations, and overtones, one will look at the notion of credibility from a different angle.

Needless to say, by doing so, a person may become disillusioned with some sources. But at the same time s/he will definitely find several news outlets worth his or her attention or credibility. One would form more cohesive concept of media landscape (with all its actors, interest groups, virtues, and drawbacks) and, consequently, shape more nuanced and objective attitude to it in terms of credibility to different sources. Simply put, while answering the question whether s/he trusts, say, print press, one will take into consideration that newspapers as a whole are different: they may not only criticize the Kremlin’s policy (as, for example, “Novaya Gazeta” or “The New York Times” constantly do), but also advocate the government’s interests (as “Rossiyskaya Gazeta” usually does).

Expanding on the thesis stated above (that an interest to events happening in the country and abroad is one of the main factors influencing political culture), I deem it necessary to touch on the issue of various ways mass media affect political awareness and participation. Some scholars believe that newspapers engender interest to politics more effectively than TV does and that there is a positive relationship between reading newspaper and participation in traditional political activities (Liu et al., 2013; Moy, Gastil, 2006), whereas television viewing may in fact function as an obstacle to political participation and reflection (Kim, Miejeong, 2005).

In this regard, quite indicative is an idea offered by S. Bennett, S. Rhyne, and R. Flickinger:

“Certainly people with high levels of political interest will seek out political materials. But their reading capabilities enable them to make sense of the material. Reading requires a range of skills. People must be able to concentrate. They must be able to follow a logical argument. They must make sense of a varied vocabulary. They must remember what they read earlier in the article or book. Reading also exposes people to different issues, opinions, and situations. Certainly people experience such differences through television. However, print outlets have more time to develop such differences...” (Stephen et al., 2000).

Yet within, I am convinced that not only medium of political information distribution influences its “effectiveness”. The content of media messages is equally important – to say the least. Entertainment will clearly distract people’s attention from actual social and political issues – no matter where they get it from (on TV, in newspapers etc.).

From this perspective, it is fascinating to see what attracts audience’s attention the most.

Table 2. Rating of TV-viewers' preferences (%) (TeleFOM, 2015)

Type of information	all respondents	gender		age			
		male	female	18-30	31-45	46-60	>60
	100	45	55	29	26	23	22
News	58	57	59	46	59	65	65
Feature films	52	44	58	35	53	62	61
Entertainment	34	27	39	40	39	28	27
Soap operas	26	13	36	25	19	27	33
Sports	25	42	11	28	27	26	17
Concerts, stage performances	24	13	34	16	20	28	36
Documentary	24	28	21	26	23	24	22
Social and political programs	23	27	20	13	22	27	33
Authorial programs	16	16	17	10	17	19	20
Educational programs	15	13	17	15	18	14	14
Talk shows	15	7	21	17	16	14	13
Intellectual games	10	8	11	10	8	10	10
Other	2	2	3	2	3	2	1
Cannot say	1	1	1	0	2	2	0
I do not watch TV	5	7	4	11	4	2	3

Data from table 2 show that newscasts are ofttop priority for Russian TV-viewers. Interestingly enough, older people find them more interesting than youth. The same is true with reference to social and political programs – the only difference is that, unlike in case with the news, men are more willing to watch such programs than women are (27 and 20 percent respectively).

Table 3. Rating of newspaper-readers' preferences (%) (FOMnibus, 2016)

Type of newspapers	all respondents	gender		age			
		male	female	18-30	31-45	46-60	>60
	100	45	55	27	25	25	22
Social and political news (nationwide and regional)	28	29	27	16	29	30	39
TV-program schedule	24	22	25	16	21	28	33
Health	22	10	32	14	18	29	29
Free newspapers	18	16	22	15	19	21	24
Household, cuisine	16	4	25	11	15	20	18
Sports	11	19	4	11	14	10	9
Ads, job vacancies	9	9	10	10	10	13	5
Culture, literature, theater, cinema	9	6	12	7	8	10	11
Popular-scientific	9	10	7	6	10	10	9
Show business, celebrities	8	2	13	10	7	8	7
Business, economy	8	9	7	6	10	8	8
Fashion	8	2	13	13	8	6	3
Professional (pertinent to one's occupation)	7	8	7	8	10	9	2
Cars	7	14	2	10	11	6	2
Psychology, humans relations	7	3	10	6	8	8	5
Other	3	3	4	2	2	4	5
Cannot say	2	2	2	2	2	2	1

As far as newspapers are concerned, according to data from table 3, there is the same tendency as in the case of TV-viewing. The older newspaper readers are, the more they prefer social and political issues. It should be noted here, just for the sake of argument, that this setup can be well due to the fact that social and political newspapers are more common and widely spread. Outlets that focus on federal and local politics just outnumber others, they are more accessible and thus more often read.

In closing, we deem it necessary to mention very interesting results of empirical research conducted by several groups of scholars in relation to people who prefer to follow political commentary of leading bloggers. It was found that people who do it via newspapers or TV, as a rule, are more likely to discuss the most pressing issues of media and political agenda with both their like-minded fellows and those holding alternative views. On the other hand, people who regularly use political blogs and microblogs for their political information are the most likely to immerse themselves in partisan echo chambers. It has also been suggested that political blog users are strongly partisan people who seek out only those political messages that are in-line with their already existing political views while avoiding information that contradicts their notions of the political arena (Kim, Johnson, 2012; Ponder, Haridakis, 2015; Saletan, 2010).

Such an observation seems to be very important in terms of media literacy. If several scholars have independently come to the same conclusion, the tendency is in existence: people who get political information from blogs are less likely to discuss their views with “opponents”, are more opinionated and adamant, have less chances to be introduced to alternative stances and hence are more vulnerable to the risk of being labored under a delusion. Therefore, the one who wants to be media literate should take it into account while forming his or her media diet.

5. Conclusion

To sum it up, it should be stated that most Russians got used to receiving current political information. There is quite a stable demand for news about home and foreign politics in society. However, the problem of mass media credibility cannot go unnoticed. Polls’ data pinpoint the fact that people are far from taking the news at face value.

Clearly, all should be concerned with this situation. The present state of affairs significantly blunts the effectiveness of mass media as one of the main channels of communication of the powerful with citizens: how can politicians convey their own messages to the constituencies and affect them when people do not trust the press? As far as journalists are concerned, in the long run they risk becoming redundant because so-called “citizen journalists” will take over the job professional correspondents, camera men, and production directors did.

At last, people themselves should have the strongest incentive to make things better. No one can be satisfied with the fact that they have to get information from the sources they do not trust. But is there something than can be done on a personal level? I think the most appropriate and feasible method to do it is to develop his or her media literacy. Like they say, “If you are drowning, you are on your own”: it is absolutely unlikely that anyone would care about an individual apart from him or her.

Having got the experience of looking for the information, having learned how to critically interpret it, to check the facts and compare them with those from alternative sources and, if needed, to create media messages, an individual would not only become less vulnerable to possible media manipulations, but – at the same time – make his or her political choice more informed and conscious.

Besides, it goes without saying that a media literate person is much more difficult to mislead. In a sense, I believe that spreading media literacy principles within the society would conduce to cleaning up the whole media landscape. What I mean is that more media literate audience could eventually get rid of the news sources abusing the trust people had in them. Ultimately, all this would help to raise the effectiveness of communicational segment of political systems.

At the moment, the prospects sketched above, unfortunately, are rather pipe dreams than true perspective. However, it does not prevent us from ruminating on the ways that could aid us in reaching it. Media education is no doubt one of the paths we should follow.

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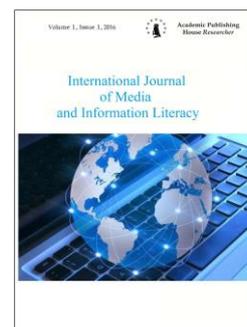
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Film Comprehension Strategies in Hungarian Blogs

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Abstract

The starting point of the study is that blogs show peculiar culture-historical processes determined by web2 communicational medium, represented in the film comprehension strategies and language use of the authors speaking. The study examining comprehension strategies represented in the texts of blogs. Electronic environment has thoroughly altered possibilities of public address: while it was critics of journals who spoke about films, literature or theatre before Internet appeared, nowadays we are faced with imperspicuous variety of sites. Democratisation of communication has its impact on meaning formation practice of reception communities, after all on the processes of the formation of the cultural canon. It is worth dealing with the topic in media-language and art pedagogical context as on the one hand we are witnesses of the transformation of the language of film critics, on the other hand schools have to adapt pre-knowledge and the interpretation strategies of students formed by blogs.

Keywords: web2, blogs on films topics, motion picture comprehension, film comprehension strategies, motion picture pedagogy.

1. Introduction

The starting point of present study is that blogs show peculiar culture-historical processes determined by web2 communicational medium, represented in the film comprehension strategies and language use of the authors speaking. This way in my study I am examining comprehension strategies represented in the texts of blogs. I consider blogs as manifestation of self-expression and comprehension practice representing entirely new strategies of reception behaviour: electronic environment has thoroughly transformed film-watching habits, communicational medium of reception community and the language describing films. In this study I examine only blogs in Hungarian language, however, later I wish to extend the research to texts published in other languages.

When recalling the precedings of my present study I define the theoretical background and conceptual framework I use to examine the language of blogs on film topic. In my study published in 2012 I defined blogs as forums creating new public spaces of film comprehension (Szíjártó, 2012: 333–338). The huge blog universe is layered itself, that is different forums can be found from columns close to serious press – Hungarian journal *Filmvilág* also has a blog mutationⁱ – to subversive style surfaces. However, the majority of the texts are not of analytical intention, does not have analytical approach, but determinedly subjective, that is the examined sites are dominantly not identified as defining-analysing forums but surfaces markedly publishing personal opinions. That is while traditional and academic speech and publications of mainstream press is characterized by distance from the topic, theoretical approach and impersonal tone, the language

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use of blogs is characterised by personality manifested in the language resources of the authors, imaginary richness and innovativeness.

The publications also are as much about the cultural and personal self-identification of the author as about the films themselves – although it is the same in traditional publicistic texts as well, what is more, it is a permanent feature of arts competency. Primary expression of opinion is often preferred to expertise by authors of blogs.

Electronic environment has thoroughly altered possibilities of public address: while it was critics of journals who spoke about films, literature or theatre before Internet appeared, nowadays we are faced with imperspicuous variety of sites. Democratisation of communication has its impact on meaning formation practice of reception communities, after all on the processes of the formation of the cultural canon.

In the texts all the authors presumably activate those arts competency procedures which they have acquired at school, from professional press or other sources. It is true even if we add the following: the authors very often determinedly disassociate themselves from using school-like, professional ways of interpretation and emphasize that their opinion is based on bias, accidental, direct experiences. And this is the essence of blogs: they represent different kinds of opinion, half-truth, a commonly held wisdom, cliché, this way they represent film comprehension, cultural orientation, after all ethos of the comprehension community. In this sense certain part of blog texts is of contr-cultural character, that is they come from non-dominant, not preferred interpretations or try to keep themselves away from them.

2. Materials and methods

The main sources: monographs and scholarly publications, blogs on films topics. The main methods: comparison, extrapolation, theoretical analysis and synthesis.

3. Discussion

When reading the blogs I realized that the research can proceed by analysing other written sources, since I discovered similarities in interpretation strategies appearing in blogs and in written works of secondary school- and university students. I made connection of motion picture competency strategies and opining system of students when examining film analyses of students in higher education (Szjártó, 2014a: 21–26).

While reception in the cinema or of a traditional television is singular, linear and connected to time (programme schedule), reception through computer needs lower intensity of attention resulting in fragmented reception. This way of film consumption – and also that recipients can relatively easily interfere into the texture of films by eg. re-editing finished films – has resulted in total transformation of the images about the whole of a text. In the interpretation procedures of recipients the way of approaching films can mostly be characterized by Lev Manovich' database narrative (Manovich, 2001). According to Manovich certain texts are disorganised conglomerates of data in which recipients can browse the way they wish. It is referred to in notes of blog writers: „after the first quick seeing”, „if you just wind into the film”, „parts can simply be missed out”.

The third preceding of this present study is a questionnaire survey made with my colleagues with secondary school children (Borbás et al., 2015; Borbás et al., 2014; Szjártó, 2014b). Here I mention one particular line of the findings which can be related to the following ones. An outcome of the questionnaire survey is that three recipient groups can be made in connection with films. They may be named: „internet orientated”, „influenced by personal connections” „school orientated”. It can be seen that film-related view points are mostly influenced by the peer group, since youth community is the determining component of the first two groups of the three. Young authors of the blogs this way represent attitude and aspects of their age group.

4. Results

Elements of competency strategies

Giving title. Giving title to the sites would deserve a study on its own. *Filmgay*, *filmdroid*, *filmmaniac*, *filmgobbler* or *filmaddict*ⁱⁱ define self-interpretation of the authors. Spoiler appearing in the title also reflects on the fan's attitude. Spoiler meaning “praise” in the jargon is being embedded into Hungarian language. The sites are functioned by two kinds of mentality, besides devotion there is also refusal going sometimes to extremities. These attitudes practically appear in

the same heightened, colourful style: both are resulted in the dominance of subjective tones and getting rational-analytic tools outstaged.

Author's self. The most frequent component of the tone of blogs is the motive of „no taboo”, „we speak about everything”, total unpretentiousness (which in this context means: programmed pretentiousness). The personality of the author is often present – as they say it – in the gesture of “I will say it”, which may be combined with bearing the site the name of the author-owner.

Author's roles. Analysers often misunderstand analytic-interpretation view-point. Very often can be seen statements like: “how the film should have been directed differently”, “what I would change on the film”. Here can be mentioned the spread of fault-searching sites as well, we mean those internet sites where production- and technical bloopers are listed. A line of booper-search is when consequent authenticity is hauled up for the films. For instance if a weapon used in the film was developed after the time of the plot of the film, it is considered a serious mistake. However, it cannot be omitted, that a film is qualified not by the hundred percent material authenticity, but the epic validity, that is how successfully the realness has been fulfilled.

Films in process. Before I have mentioned uncertainty of the physical outline of films analysed in blogs touting the receptive images connected to the concept of the creation. The starting point of the articles often is that the authors have not necessarily seen the film. The subtitle of a site says: „The latest news, trailers, novelties from the world of film”ⁱⁱⁱ. Whole sites or total columns of certain sites are about films which are being planned to be made by their creators, or the shooting has just started, or the after-work is being done on them. The news leaked from shootings, background information connected to filmmaking is often imbedded in the analysis about finished films, which naturally greatly hinders text-centered interpretation.

The authors following the shooting of the film and the after-work welcome it when the film is screened, evaluate the final outcome immediately, doing it by the know-all of the insider. Some database may show the close relationship between the recipients and the creators and the films when – besides different data – the authors give even the height of the director.

Professional language. A layer of the vocabulary of blogs consists of those technical terms which are taken over by the authors from arts-theory in a broader sense or the dictionaries of different film theory schools. The presence of these shows that there is some kind of wish to conceptual approach of things in the mind of bloggers. However, as soon as certain theoretical ideas, certain terminus technicus phrases get into common use, the rules of arts sciences concerning concept use – not very consequently exact anyway – get loose and the original meaning of the words gets faded. Some examples: *drama* in blogs is almost any film that is not a comedy; *in medias res* in the ideas of bloggers is a kind of beginning of a story where introduction is missing („get down to the facts”, which can be read at an extremely lot of places); *catarsis* is called any impact made in the spectator; *narration* as complex narratological concept is simplified to mentioning the voice of the speaker; *surreal* in a film is everything that is a bit different from the real way of description.

Praise of the works and creators. This phenomenon presumably coming from tabloid culture hinders analysing approach, since it signs a confidential relationship between the recipient and the creator. Some examples: (about Hungarian films of the beginning of the 60s): „great creations were born”; (about the films of this period): „perfect ending”, „cleverly created picture about the period and the characters”, „uses great tools”, „the sounds are cleverly used”.

The role of the film title. It rhymes to the sentences of blogs because the authors expect to have close relationship between the title and the whole movie product. It is general move that blogs separate the title from the movie and analyse it as an independent factor. “Does the title fit the movie?” – most of the authors look at the titles in its narrow meaning: some go backwards, they read the title from the side of the movie (“I have expected something else by the title” – as if the title gives some kind of forecast about the movie's nature), on the other hand they assume that the title predicts the whole movie itself.

The role of the trailers. Trailers are the main sources when discussing films. For example: A Hungarian movie, *Coming out* had already had comprehensive opinions based on the trailers (“the heralding is not good, so I do not like the movie”). Two citations from microanalyses by students at the university can show us good examples: “In my opinion the trailers made their point because they woke up my interest for the movie but the whole movie was a disappointment because

of the lack of the increased dynamism which I had expected to have.” “All together the movie was not as good as the trailer, because in that few minutes I had experienced more conflict”.

The problem of the film as a complete one. A basic recipient expectation is to specify the completeness and unity of the work of art. In case of written creations it seems easy, because the text seems easily identifiable and separable from its environment – obviously it has changed with the internet and the nets based on hypertext. In my observations what happened to films is that before all the premieres there are plenty of metatexts: preliminaries, heraldings, shooting reports and leaks, trailers, werkfilms, creative interviews. These trailers define and preform the expectations about the films being created, this way the authors haul the films for them. This echoes on different blogs: “compared to the trailer the movie made a different experience”, “I expected something else after the trailer”. It often happens that the analysts assign the information of the trailers to the complete film as if the trailer was a smaller version, extract or replacement of the whole movie. The viewers’ knowledge comes from the shooting reports and author’s information. The judgement of the bloggers is based many times on the fact that we already know the movie even before it is made or screened because the trailers and author’s statements give us a complete picture about it.

Opinions about filmculture. As I have observed there are two kinds of opinions on films’ place in the whole of the culture. One says filmculture has two sides, on one side there are the so called serious movies which have deeper meaning or message. In its side it is not so hard to see the marks of the school system in Hungary. On the other hand there are movies in which the creators only want to entertain so these are not so remarkable and perhaps less valuable. And then there is another notion that the movie is a masscultural phenomenon so the movie is basically an intention for entertainment. This is noted in statements like “the movie pulls you”, “enchants”, “the magic lasts only for a few hours”.

The problem of the plot. Above we identified as general the following statements of blogs: “the films telling simple stories are not good”. Related to it is that almost in every writing the plot is described. It is possible that in the background the authors identify the movie with its plot and plot and the quality of the plot could be a basic trait of the film. I just want to point out the relationship of blogs and works of students: The students very often tend to describe the plot. The phenomenon could be related to the fashion of the “obligatory readings in short” or literary adaptations in movies are watched with the intention that in the film we can get the plot of the novel – so this gives a replacement of the work of art.

Use of information other than in the film. The question of the text-centeredness is an agelong dilemma, that is the analysis-technics problem, whether it is allowed to use information other than the text in the analysis. This phenomenon is mostly manifested in analysing the text on biographic basics, that is the work of arts is based on biographic moves of the author. Let us see how the authors of blogs use information out of movies. A statement about the movie *Drive*: “... all the scenes are perfectly cut (it is thanks to that during the shooting they cut the movie in his flat to get a better result).^{iv}” So the author uses the following logics: the movie’s inducing effect works so good because the authors did a workphase in a given condition.

5. Conclusion

I wish to summarise all the different ways that I have tried to identify in my study about comprehension strategies of blogs.

1. The writings are as much as about movies as cultural and the personal self-identification of the author.

2. The writings have many understanding ways which come from art studies at school (a few examples: the works are directly expressing the author’s own experiences; the viewer looks for identification opportunities in movies; as the authors say – to analyse is against the art of work).

3. To identify a movie with its own plot, downgrading the simple-plot movies.

4. Uncertainty of the roles of analyst - the analyst behavior is weak.

5. The self-reflection, the constant review of the viewers’ judgement is missing; the opinion of the blog writers is of primary making is more important than expertise.

6. Theoretical separation of fun and the so called serious content.

7. Overvaluation of authors’ manifestations (interviews, fragments of self-interpretation).

8. Background information about movies are implied in analysis (interviews with authors, reports on shootings, prognosis).

9. Trailers have become main sources for discussions about films, evaluation of a trailer has often replaced evaluation of the movie it self. Some kind of essence of trailers and titles from which everything is understandable – film descriptions, tsantsas, concentrated re-edits of movies almost take over the place of the total film in interpretation.

Since it is palpable that the language use of blogs affect movie analysis of the so called serious news, and also film analysis practice of secondary and university students, it is worth dealing with the topic in media-language and art pedagogical context as on the one hand we are witnesses of the transformation of the language of filmcritics, on the other hand schools have to adapt pre-knowledge and the interpretation strategies of students formed by blogs. In my opinion blogs influence the audience but they have not renewed the language about motion picture and have not increased the standard of film comprehension of the recipients.

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ⁱ<http://filmvilag.blog.hu/>

ⁱⁱ<https://filmbuzi.hu/>, <http://filmdroid.hu/>, <http://blogindex.hu/category/filmblog/>, <http://filmzabalo.blog.hu/archive>, <https://filmaddict.hu>

ⁱⁱⁱ<http://filmdroid.hu/>

^{iv}http://filmdroid.blog.hu/2011/09/19/drive_gazt_drive